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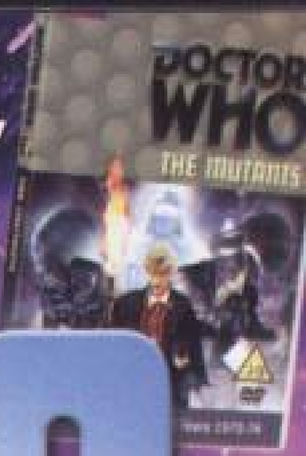

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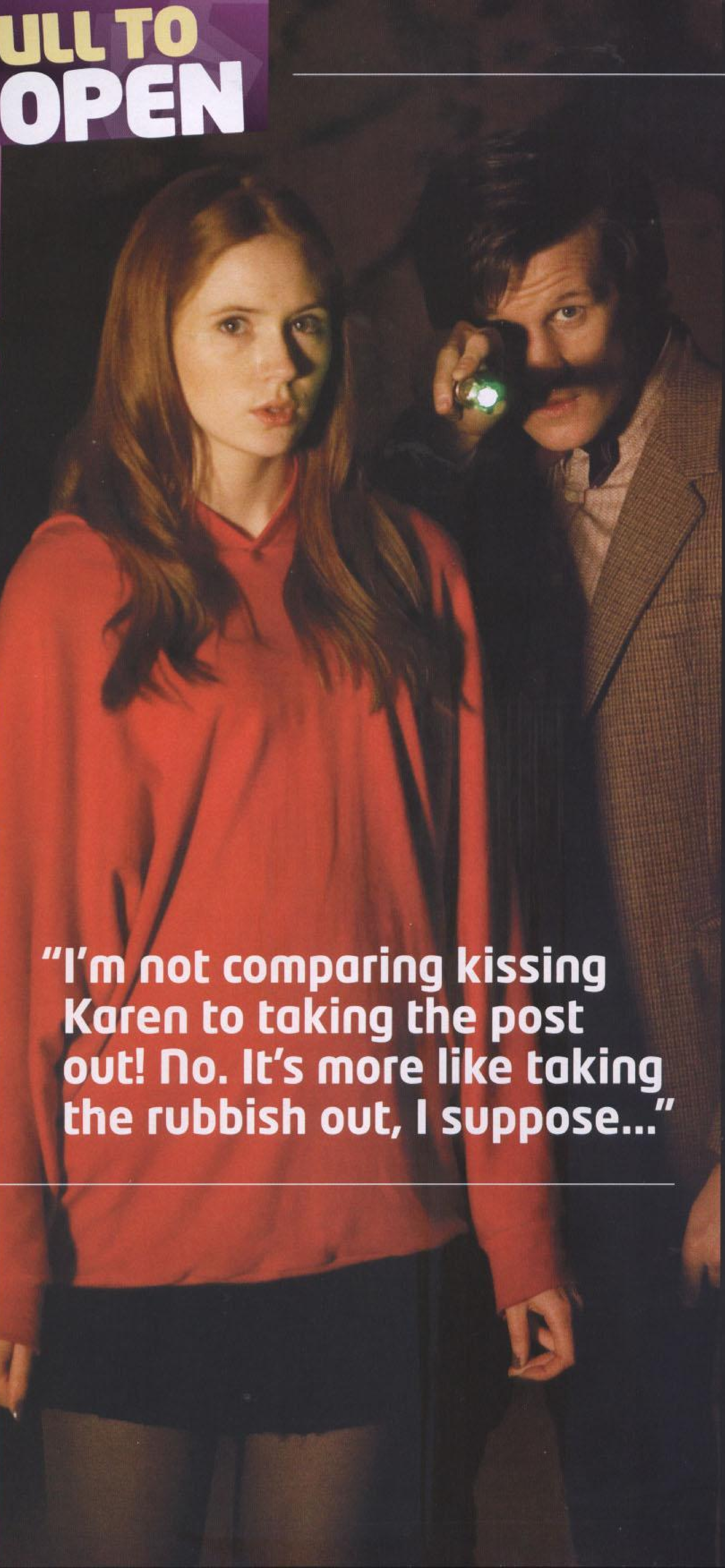

"I'm not comparing kissing Karen to taking the post out! No. It's more like taking the rubbish out, I suppose..."

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Scott and Angela on their recent wedding!

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Writers' Guidelines are available by sending an SAE to the editorial address. Last issue's quiz answers: A ham-fisted bun vendor, the Valeyard (no quibbling that the Ultimate Foe was orginally the Vervoids), the Titanic and Ood Sigma. The **DWM** rhyming quiz continues on page 79.

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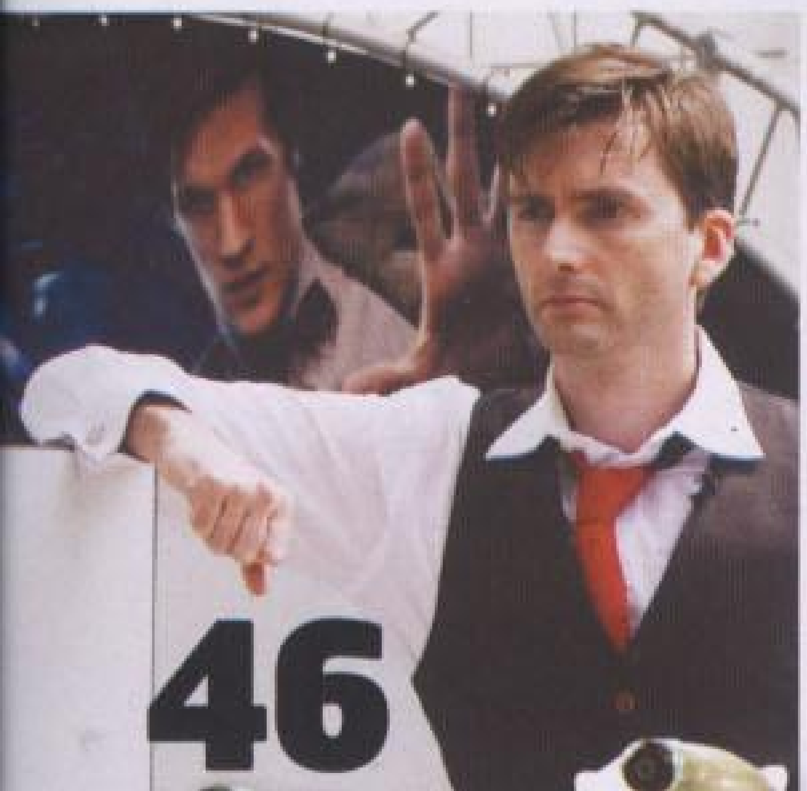

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LETTER FROM THE EDITOR

Happy New Year! And welcome to the new-look **DWM**! Okay, so hopefully it's not *too* scary, and you should still be able to find your way around – we've kept most of your favourites, as well as adding lots of new stuff too.

So, what's new? Well, starting – sensibly – at the back of the magazine, we have a brand new page from that wily old Watcher, which he's filled with all of the things he's noticed during his many years of watching *Doctor Who*. It's called *Wotcha!*. So watch out for that.

We've also added a new 'debate'-type feature, *A Battle of Wits*. It's there to discuss the sorts of things that fans might talk about on the internet, but hopefully with fewer facepalms. We want you to get involved too, so if you're connected to the interweb, 'like' our Facebook page at *www.facebook.com/doctorwhomagazine* so you can vote in our polls. And make sure you follow us on Twitter too (*www.twitter.com/DWMtweets*), as it's high time we embraced the twenty-first century. (It is, after all, when everything changes.)

What else? Of course – it's the return of *The Time Team*! Yes, okay, it's not the same team as before. The original Time Team, who watched every episode of *Doctor Who* up to the 1996 TV Movie between **DWM** 279 and 416, all had very good reasons for not wanting to carry on for twenty-first-century *Doctor Who*, not least of which was the fear that they might never, ever, *ever* end their task. So I'm sure you'll join me in saying a huge thank you to Clay, Jac, Richard and Peter for their contributions since they first started Time-Teaming way back in 1999, and welcoming Chris, Emma, Michael and Will to **DWM**. The format will stay the same – our foursome will watch every episode, giving their honest opinions and insights.

We've also expanded *Galaxy Forum* to better reflect the things that *Doctor Who* fans are talking about, across all media. All of these changes are important, because they come from a desire to reflect the authentic voice of the fans. Take a look at the front of this magazine, and you'll see the official *Doctor Who* logo. Yes, we're officially-licensed by the BBC – but we're published by Panini, an independent company. We're fans, just like you. And I reckon that's a good thing. Within these pages you'll find our contributors writing about *Doctor Who* with great love and affection, but also with a degree of fun, with our tongues often firmly in our cheeks. Because *that's* how the series' most obsessive admirers talk about the show they love.

If you're a fan of *Doctor Who*, **DWM** is the magazine for *you*.

Tom

PRODUCTION NOTES...

Steven Moffat – *Doctor Who*'s commander-in-chief! – writes exclusively for DWM...

Steven tells us about his train ride home with the Doctor and two Ponds...

This was supposed to be yesterday. I was sitting on the Cardiff/London train, supposedly about to write this very column, and realising something quite terrible. My head was entirely empty. A vast echoing void. Bigger on the inside, but with nothing in it. You could drop a pebble in my brain and wait an hour to hear it land. No actually, you couldn't – that would be aggressive and unhelpful, so keep your damn pebbles to yourself.

So I decided to go for a walk to the buffet, get something to eat, and see if any lights would go on in my brain if I gave it a sandwich. And there, sitting a few rows behind me, was Amy Pond. And Rory Pond! And then, hoving into view round the seat back, a giant quiff like the attack frond of a cartoon insect, and a chin built by teams of drunk engineers for a laugh – yes, it was the Doctor himself!

I should explain, this was the 17th of December, and these guys shouldn't have been here at all. At this very moment, they should've been in a monastery enacting the twisted imaginings of Matt Graham, dodging pools of acid, and battling the rise of a new life form known only as... oh, but you wait.

"Snowed off," explained Matt. "We've been sent HOME EARLY!" scottished Karen.

And part of me is thinking, "Wheee! Company on the train, *and* something to write about. Another part of me is whooshing forward in time to a potential conversation...

"You know that scene, we didn't get?"

"Yeah?"

"Where the Doctor defeats the monsters?"

"Yeah?"

"I'm wondering if we really need that?"

"We do."

"But if the Doctor just got a text...?"

"No."

"Or heard a distant explosion...?"

"No."

"Found a message in a cheap hedge...?"

"No."

And so on. (You're probably wondering whose voices those are. Well they're both mine of course!)

But, no – Matt's already telling me the plan is to resume shooting a day early in the New Year, and as result he's probably going to have to cancel his holiday. "Oh good!" I tell him, and only just duck the frond.

Oh, but this is wonderful! A lovely long train trip! A table to ourselves! The last day of term at the TARDIS and home for Christmas! Snowy fields whizzing past, stupid jokes and holiday plans – and what fun-filled train-ride is complete without saucy pictures of Karen Gillan?

My iPhone buzzed, and there she was – on the cover of a magazine, and blimey, more leg on display than at the height of the hemline war between Bad Beth Willis and Da Pond.

"You look *sexy*, Kaz," says Matt. "How did they do that?"

"Shut up!"

"Photoshop!" says Arthur. "They can do anything these days."

"Shut up!"

"Bit small on this phone though. I'm having to scroll for the legs."

"That's a *lot* of scrolling!"

"Shut up!"

"I've got my iPad!"

"SHUT UP!!"

And while I'm sitting there, I hope my big, happy grin isn't too fatuous. Because here's me with three coolest, tallest, nicest people I know, feeling for once in my saddo life like one of the in-crowd. Of course, I know it looks a bit different from outside – three cool, gorgeous people with their comedy homunculus – but nothing can spoil my mood. Well, until I start wondering – as I think most of us do on a longish journey with friends – if this was a disaster movie, how long would I survive? Yeah, I know it's a long shot, but listen, when you're the short, funny, ugly one, you do start worrying that nobody remotely like you gets to act 3 of an action flick. In the event this train gets hijacked by terrorists, or falls through a time rift, or Bruce Willis just buys a ticket, then I'm *so* dead. The other three will be staggering heroically from the wreckage with all the orphans they've saved, and pausing to reflect, a little tearfully on the tragic loss of what's-his-name. And trying not to remember my final lapse into cowardice, when I tried to escape by standing on a baby's face.

> **"This is wonderful! A lovely long train trip! And what fun-filled train-ride is complete without saucy pictures of Karen Gillan?"**

Illustration: Ben Morris

But never mind that – no, really – exciting events are occurring as we approach London. Episode 7. The first of our two finales. The script is in (hurrah!) and the copies have gone out. Ahh, but there's a twist. Or rather there isn't. Because we've got a bit of a surprise at the end of this episode, and we'd like to keep it that way. But here's the thing – it's kind of tough to keep a secret when you write it down, make hundreds of copies and mass distribute it. So in a vain attempt at discretion, I've written several different endings, and only one of them is real. The one in my bag right now. It's against every fibre of my being, to keep a secret from the Doctor – so I fish the script (the *only* one of its kind) from my bag, hand it to him, and let him read.

"Oh!" he says. "Really??" he says.

"Yep!" I say.

We're still discussing it as we head through Paddington Station a few minutes later – but in hushed and cryptic terms. Matt has a theory that if he walks fast enough, people don't recognise him. He's wrong, of course! He just strides through a sea of double-takes and colliding pedestrians. If he ever looks back, he'll see pile of fallen-over people, apparently calling for a doctor.

"So we're ending on a cliffhanger?" he asks.

"Yes, we are!"

"Blimey!"

"I know!"

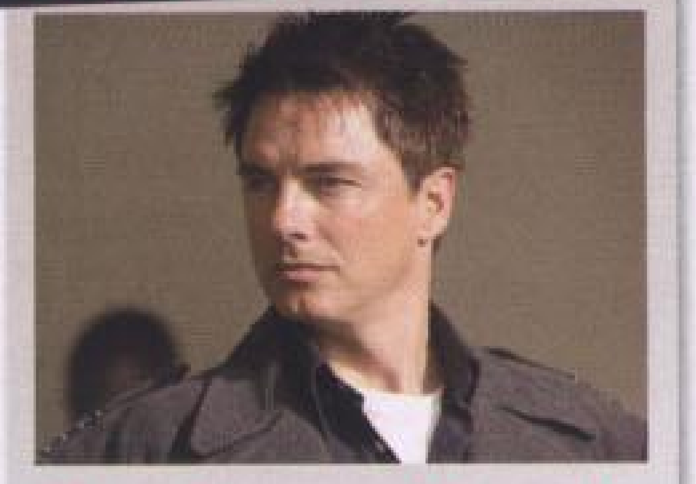
"Exciting!"

"A cliffhanger is the only way to end," I announce, seconds before spinning around and racing back to the train, where I suddenly realise I've left my script for Episode 7... DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

THIS ISSUE



Torchwood Four!

Shooting gets underway in the US and Wales, on the fourth series of spin-off series *Torchwood*! p8 ►

Together Again!

Janet Fielding rejoins her *Doctor Who* colleagues Peter Davison, Sarah Sutton and Mark Strickson for a new season of audio adventures! p9 ►

The New Stones!

AudioGO reveals a new adaptation of *The Stones of Blood*, by original author David Fisher! p9 ►

Episodes shuffle for the 2011 series...

With the *Doctor Who* Christmas Special now behind us, and the festive decorations tidied away, January can be a downbeat sort of month. So, let's instead look forward to the new episodes of *Doctor Who* that await us later in the year...

But what's this?! They've moved the episodes around while we weren't looking? Conspiracy? Disaster? *Doctor Who* boss Steven Moffat reveals the shocking truth to **DWM**:

"Oh, a change in episode order! What can it mean? Well, pretty much nothing to be honest – because the episode order is a work in progress to the last heartbeat. Or it *should* be. Last year, what with Rory being, at various times (1) not there, (2) dead, (3) dead, (4) non-existent, (5) plastic, (6) dead (well, probably), everything was fixed in place. This time we can juggle – it's not only series numbers I can terrify you with, now the episode sequence will confuse you forever! For those of you bored and lonely enough to want an insight into the creative process, well... we just suddenly worried there was Not Enough Outside and Too Many Torches in the first run of seven. There! That's *interesting*, isn't it? Go on DIgital Spy – make a headline out of that!"

So, having got that straight, here's what we know about the new series:

Episodes 1 & 2

Written by head writer Steven Moffat, this two-part season opener sees the Doctor, Amy and Rory embarking on an epic adventure in 1960s America. The team are joined once again by the mysterious River Song, played by Alex Kingston, while Stuart Milligan and Mark Sheppard guest star in major roles. The director is Toby Haynes.

Episode 3

Formerly Episode 9, this episode comes from the pen of Steve Thompson. A newcomer to *Doctor Who*, Steve won the Art Council's Meyer-Whitworth award for new writing for his 2004 play, *Damages*. For television, he has written episodes of ITV's *Whistleblowers*, and most notably the second episode of the BBC's acclaimed *Sherlock*. This episode is set to go in front of the cameras early in the New Year, as part of Block Four.

Episode 4

Now moved from its original position of Episode 3 is the much-anticipated story by award-winning author Neil Gaiman. The adventure guest-stars Suranne Jones playing someone who Neil tells us "might just turn out to be an old acquaintance with a new face." Episode 4 is directed by Richard Clark.

Episodes 5 & 6

Tentatively titled *The Rebel Flesh* and *Gangers*, this story is written by Matthew Graham and directed by Julian Simpson, while the guest cast includes Raquel Cassidy, Marshall Lancaster, Sarah Smart and Mark Bonnar.

Episode 7

Steven Moffat writes the concluding script for the first half of the season, which will form half of the fourth recording block along with Episode 3.

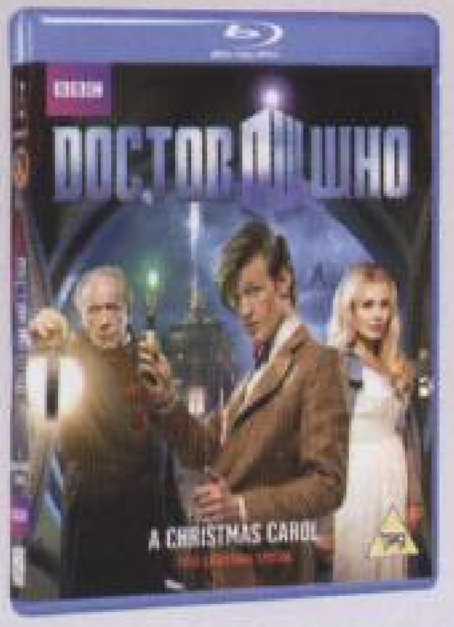
Episode 9

After Steven Moffat's conclusion of the mid-season cliffhanger, the series continues with Episode 9, by Mark Gatiss. (This was previously Episode 4.) Directed by Richard Clark, the guest cast includes Daniel Mays, Andrew Tiernan, Leila Hoffman, Emma Cunniffe, Jamie Oram and Sophie Cosson.

The 13 episodes of the 2011 run are being produced by BBC Wales as 'Series Two' or 'Series 11.2' (*ie* the Eleventh Doctor's second series), with the first seven episodes due to start around April, with the remaining six episodes likely to start in September, after a summer break. Overall this is Series Thirty-Two of *Doctor Who* since the programme began in 1963.

A Christmas Carol DVD and Soundtrack CD

■ The latest festive *Doctor Who* Special, *A Christmas Carol*, is to be released on DVD and Blu-ray by 2|entertain on 24 January. Also included is last year's *Doctor Who at the Proms*. The DVD costs £12.99 and the Blu-ray is £15.99.



Murray Gold's fantastic score for *A Christmas Carol* is to be released as a soundtrack album in February from Silva Screen. As well as the music from the story, the album features *Abigail's Song* sung by Katherine Jenkins who played Abigail Pettigrew in the episode. Performed by the BBC National Orchestra of Wales and Crouch End Festival Chorus, *A Christmas Carol* will be available both on CD and to download.

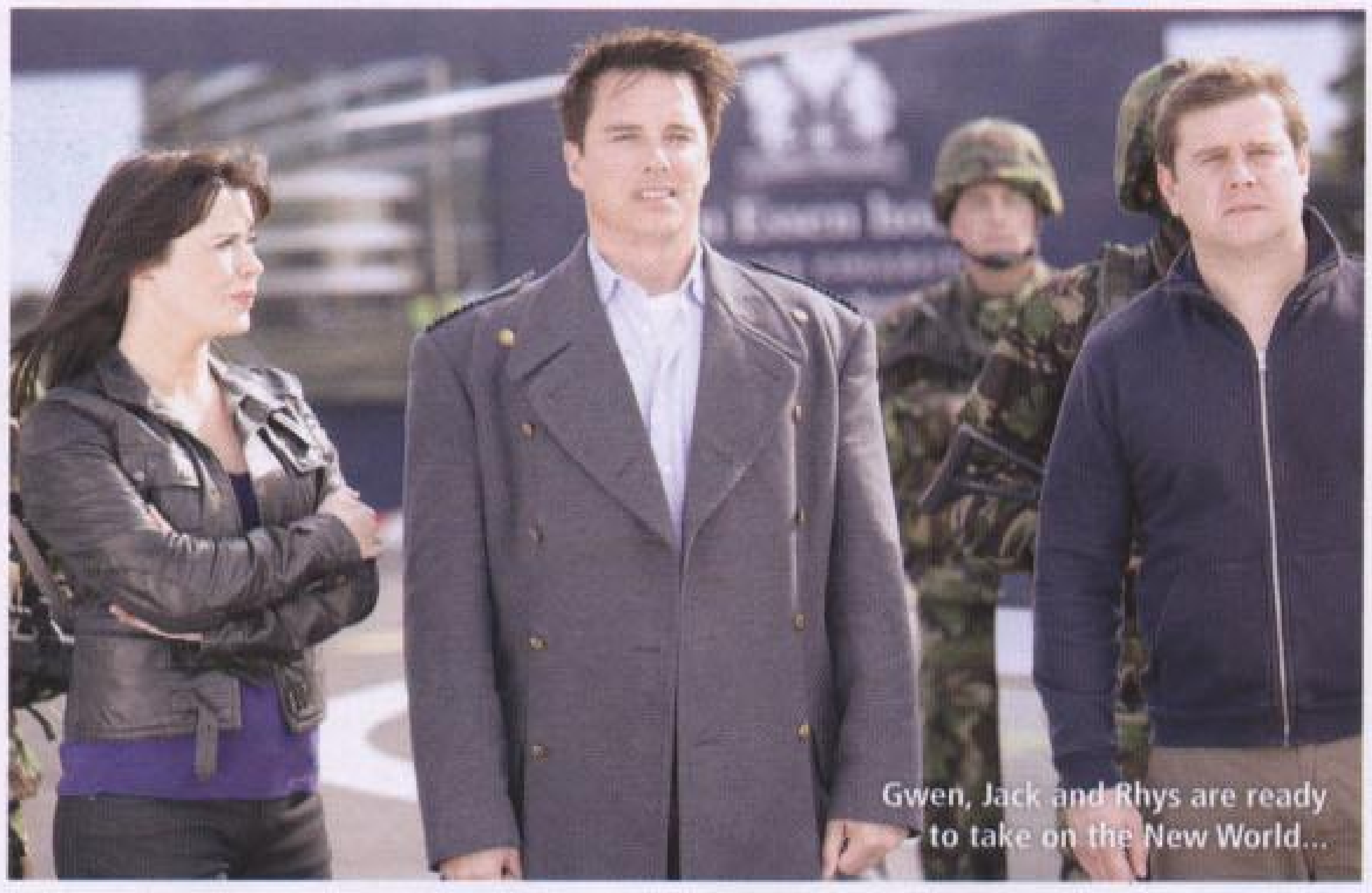
Casting Shadows

■ The fourth and final 'episode' in the first series of *Doctor Who: The Adventure Games* was released for free download in the UK from the BBC's *Doctor Who* website on Wednesday 22 December. Entitled *Shadows of the Vashta Nerada*, the story takes place in sub-aquatic base. Written by Phil Ford, author of the first game in the series, *City of the Daleks*, the adventure allows the player to help the Doctor and Amy fight the shadow-hugging Vashta Nerada, first introduced in *Silence in the Library/Forest of the Dead*.

Medals of Honour

■ The Royal Mint has issued new, limited edition collectible medals of the Eleventh Doctor and Amy. The Doctor medal is available in gold (£175), silver (£42.50) and base metal (£5.99). A limited edition gold 'Regeneration Set' features coins of both the Tenth and Eleventh Doctors (£350). Amy's medal is available as both silver and base metal versions. At the time of going to press, the prices, which are subject to the increase in VAT, had not been confirmed.

Torchwood: The New World enters production!


Gwen, Jack and Rhys are ready to take on the New World...

As this issue of DWM hits the news stands, the new series of the successful *Doctor Who* spin-off drama *Torchwood*, subtitled *The New World*, has just begun production, with shooting taking place in both America and Wales.

Production is being co-ordinated from America, with Russell T Davies and Julie Gardner as executive producers. The series is a three-way co-production partnership between BBC Cymru Wales, BBC Worldwide and US cable network Starz. The ten-part series features the two surviving members of the original *Torchwood* team, Captain Jack Harkness and Gwen Cooper, played by John Barrowman and Eve Myles. Also making return appearances will be Kai Owen as Gwen's husband Rhys, and Tom Price as policeman Andy Davidson.

Some new faces will join the old hands, swelling the ranks of the regular cast for the series' run. Starring along side John and Eve is American actor Mekhi Phifer who will be playing 'golden boy' CIA agent Rex Matheson who investigates a global conspiracy and finds him unearthing a threat that challenges the entire human race. Phifer has numerous film and TV credits, including a starring role in the remake of the zombie horror movie *Dawn of the Dead*. However, he is perhaps best known for playing the part of Dr Gregory Pratt on NBC's long-running medical drama *ER*.

Bill Pullman has been cast as the psychotic murderer and paedophile Oswald Jones. Bill is a familiar face in American movies and TV having appeared in the films *Ruthless People*, Mel Brooks' spoof *Spaceballs*, *Sleepless in Seattle* and *While You Were Sleeping*. His most prominent sci-fi credit is as the American President in the blockbuster, *Independence Day*.

Torchwood creator and executive producer Russell T Davies is also head writer on *The New World*. Joining him to write the ten episodes are four other writers. John Fay has scripted episodes of *Clocking Off*, *Blue Murder* and *Robin Hood* and is the only other writer on the series to have previously worked on *Torchwood*, having written two episodes of 2009's *Children of Earth*. The other new writers are all US-based: John Shiban has previously written for *The X-Files* and its spin-off *The Lone Gunmen*, *Smallville* and *Legend of the Seeker*; Doris Egan has worked on *Smallville*, *Dark Angel*, and *House*; and Jane Espenson was a writer and producer for five years on *Buffy the Vampire Slayer* and showrunner on *Caprica*.

On the production side, Bharat Nalluri has been announced as the director of Episode One. Bharat is clearly the guy to go to if you want to launch a series, as he has previously directed the first episodes of the BBC's *Spooks*, *Hustle* and *Life on Mars*. He's also directed *Tsunami: The Aftermath* for HBO and the film *Miss Pettigrew Lives for a Day* in 2008.

The series' producer is Kelly Manners, who was producer on *Angel* and *Dollhouse* as well as co-producer on the final season of *Buffy the Vampire Slayer*. Other key production staff include: designer Greg Melton (*The Walking Dead*, *The Mist*); costume designer Shawna Trpcic (*Dollhouse*, *Angel*, *Firefly*); make-up designer Todd McIntosh (*Pushing Daisies*, *Buffy the Vampire Slayer*); director of photography Nate Goodman (*Heroes*); and post-production producer Skip Schoolnik (*The Walking Dead*, *Angel*).

For the UK side of the shoot, producer of *The Sarah Jane Adventures* Brian Minchin is the show's producer, overseeing the filming in Wales; original *Torchwood* designer, Ed Thomas has returned to work alongside Greg Melton; and Gareth Skelding, previously assistant location manager on *Children of Earth*, as well as location manager on many *Doctor Who* episodes, is location manager for the Welsh shoot.

Torchwood: The New World is expected to be shown on both sides of the Atlantic later in 2011.

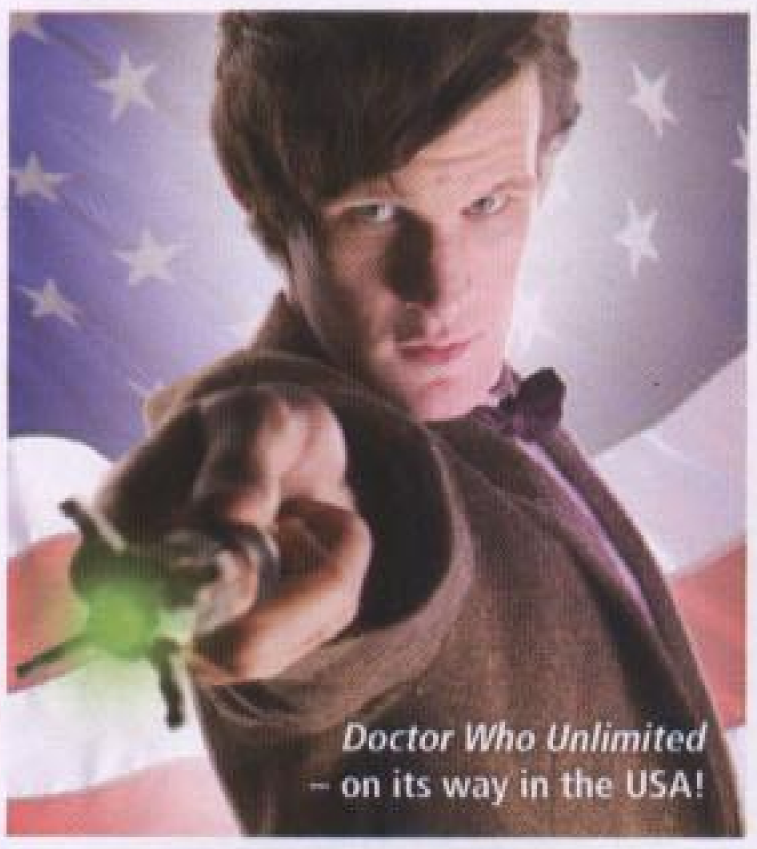
On a related note, **DWM** was sorry to hear that Titan's *Torchwood The Official Magazine* has published its final edition after three years and 25 issues of reporting and supporting *Torchwood* with the latest news, great features and original fiction. It will be missed by the show's followers – and by all of the **DWM** team. Issue 25 is still in the shops now, priced £4.99.

Panini Magazines to launch Doctor Who Unlimited in America!

From April, DWM will have a sister publication in North America in the form of *Doctor Who Unlimited*.

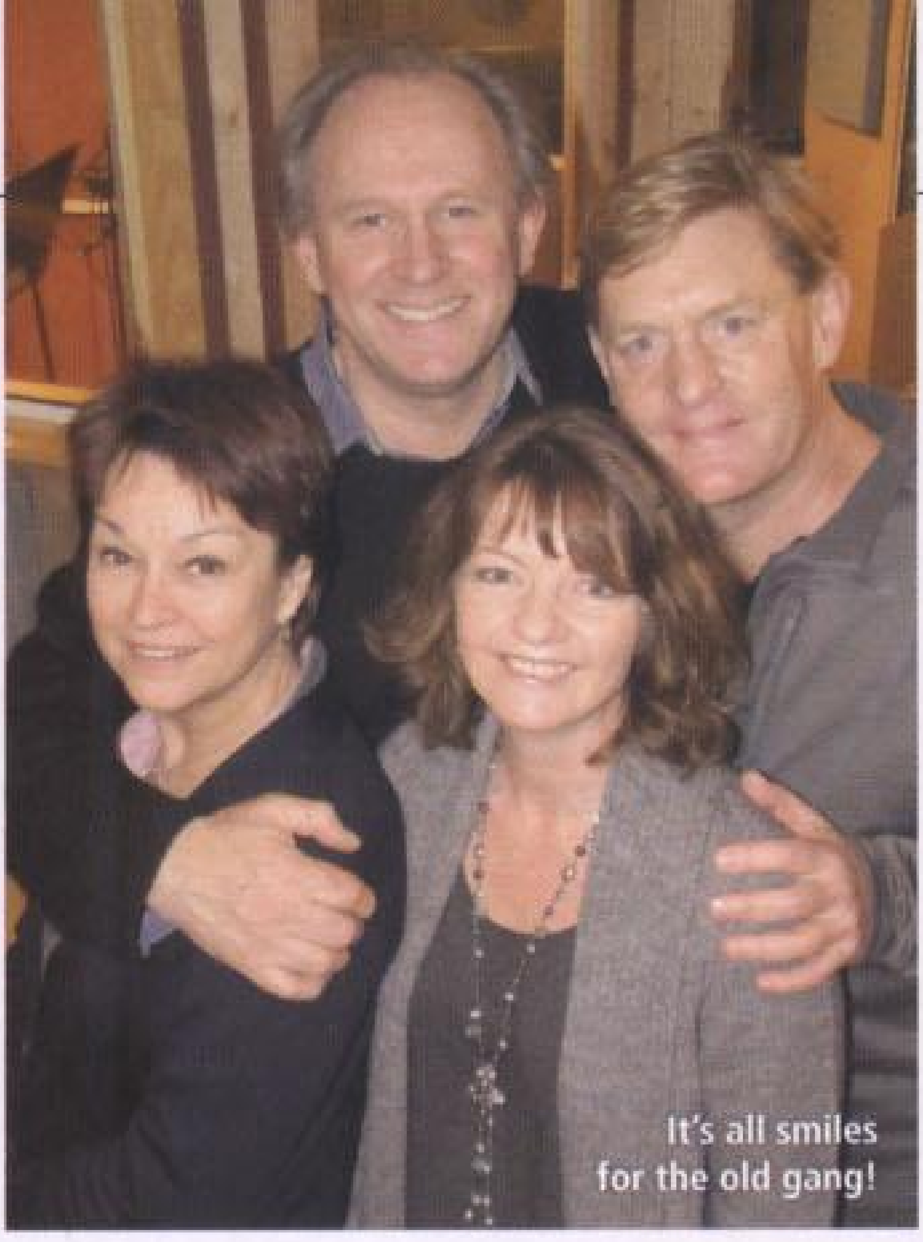
Published by Panini UK, this new monthly magazine will feature 100% new material and will complement the existing **Doctor Who Magazine** already available in the US.

Appointed as editor is John Ainsworth, a frequent contributor to and editorial assistant on **DWM**. "I'm really excited to be launching this new magazine," says John. "With *Doctor Who* being shown by BBC America in the US and Space in Canada, its popularity in North America continues to increase every year. We're making sure that **Doctor Who Unlimited** and **Doctor Who Magazine** are distinctly different publications that complement each other rather than stepping on each others toes. **Doctor Who Unlimited** will have slightly more of a focus on the fictional side of *Doctor Who* and will also be giving regular coverage to the fans themselves."


Doctor Who Unlimited – on its way in the USA!

Each issue of **Doctor Who Unlimited** will feature great interviews, coverage of the latest DVD, audio and merchandise releases, character and story guides, a round-up of all the latest news and a double-sided, pull-out poster. The magazine is 44 pages long and costs $6.99 in the US and $7.99 in Canada. Issue 1 is out on 7 April. Don't miss it!

Tegan rejoins her old TARDIS team again!



It's all smiles for the old gang!

The Fifth Doctor, Tegan, Turlough and Nyssa will be reunited again in a new series of audio adventures from Big Finish Productions.

"It was wonderful that Janet Fielding decided to reprise the role of Tegan earlier this year for three very successful stories," says executive producer Nicholas Briggs, "and it's even more wonderful that she wants to do more! It's all happened just before Christmas – Mark Strickson flew in from New Zealand, Peter Davison worked around his *Legally Blonde* and *Law & Order* schedule, and Janet and Sarah Sutton travelled up to London. Getting them all together is a massively complicated bit of scheduling – but it's worth it!"

The mini-series opens in April 2011 with *Heroes of Sontar* by Alan Barnes, which marks the Big Finish début of the Sontarans.

"We thought the obvious thing to do with the Sontarans would be a very 1980s, *Earthshock*-style, 'capture the bridge' action piece," Alan tells **DWM**. "So rather than that, *Heroes of Sontar* is quite stripped-back – just the Doctor, his companions and a platoon of seven Sontarans trapped in a deserted alien citadel, fighting to survive."

"Casting the Sontarans has been an interesting process," adds Briggs. "We initially considered guest star names, but then realised that the most important thing was to make sure the voices were absolutely authentic. We wanted to hire people who would spend time watching *The Time Warrior*, and mastering those very distinctive rasping tones. In the end, we went for actors who we know very well and work with regularly: Duncan Wisbey, John Banks, Alex Lowe, Andrew Fettes and Derek Carlyle. And we started day one of recording with a 'Sontaran Masterclass' in the studio – just to make sure that everyone was on the same page."

Next up in May is *Kiss of Death* by Stephen Cole, who wrote for this TARDIS team recently with *The Whispering Forest*. It's set on an alien world that has a particular significance for young Vislor Turlough...

"*Kiss of Death* came about because Steve Cole and I really like Turlough," says Alan, the script editor of the stories. "We thought we'd give him a sort of romance, and expand on his origins, perhaps..."

Finally, June sees the release of *Rat Trap* by Tony Lee, who has previously written *Doctor Who* graphic novels for IDW Publishing. The guest star is none other than Terry (Davros) Molloy, who is playing Dr Wallace.

"*Rat Trap* is set on Earth, in 1983," says Barnes. "It's a bit *Edge of Darkness*-y. If *Edge of Darkness* had been all about a bunch of laboratory rats conducting experiments on humans in a top secret government complex, that is."

A new Stones of Blood adaptation – for audio!

After three years of publishing talking book adaptations of the Target novelisations of the TV stories in the *Doctor Who* Classic Novels range, AudioGO has announced the release of its first original novelisation. The all-new version of Fourth Doctor adventure, *The Stones of Blood*, is due to be released in May.

"Back last year I asked the original *Stones* serial writer David Fisher whether he would be interested in penning his own novelisation of the story in which he would be able to expand upon the characters and backgrounds of the adventure," AudioGO's commissioning editor, Michael Stevens, tells **DWM**. "It seemed to be a good candidate for this kind of treatment, as *The Stones of Blood* features a glorious cast of fascinating characters: the elderly Professor Emilia Rumford, played so eccentrically on screen by Beatrix Lehmann, her companion the elegant Vivien Fay, the doomed Leonard de Vries and his misguided acolyte Martha, and of course the ultra-efficient 'space policemen', the Megara. David took on the challenge with relish and has delivered a superb new telling of the story."

The 1978 television serial was previously novelised by Target Books, with an adaptation written by Terrance Dicks. The reader of this new version of *The Stones of Blood* is Susan Engel who played Vivien Fay in the original television episodes. She is joined by John Leeson who, as ever, provides the voice of K9. The release is complemented by new sound effects and original music from Simon Power.

The Stones of Blood – novelised for the second time!

"This is a one-off for the time being, because there are still dozens and dozens of original Target novelisations queuing up to be released as Audiobooks," adds Michael. "I'm hoping it will prove to be a popular diversion from the norm, and one which will perhaps pique the curiosity of many *Doctor Who* fans."

The release of *The Stones of Blood* is preceded by adaptations of *The Edge of Destruction* read by William Russell, *The War Games* read by David Troughton, *The Ribos Operation* read by John Leeson, and *Inferno* read by Caroline John – all published monthly from January.

New from BBC Books

A further three titles in the *Doctor Who* novel range have been revealed by BBC Books.

Touched by an Angel is written by Jonathan Morris, the current author of **DWM**'s comic strip stories, as well as several previous *Doctor Who* books and audio dramas. His new novel sees the Doctor once again doing battle with the formidable Weeping Angels who, with just a touch, can send their victims back in time. Having previously featured in the television stories *Blink* and *The Time of Angels/Flesh and Stone*, this time the Angels are using history itself as a weapon and it's up to the Doctor, Amy and Rory to defeat them.

The deadly Squall are the alien foes in George Mann's *Paradox Lost*. When, after a thousand years, an android is dragged from the Thames in the year 3189, it has a sinister warning that can only be delivered to the Doctor. From Edwardian London to the far future, the Doctor and his friends travel back and forth in time to solve a mystery and save the Earth from destruction.

Bank worker Andrew Brown is literally livng on *Borrowed Time* in Naomi Alderman's new novel. He's made a deal with the mysterious Mr Symington and Mr Blenkinsop. He may have a lot of time now but he also has a lot of trouble. Fortunately, the Doctor, Amy and Rory have gone undercover at the bank and are on-hand to help before Symington and Blenkinsop cash in their investment.

All three novels feature the Eleventh Doctor, Amy and Rory, and are due to be published in July, RRP £6.99 each.

New books for children

A new series of books from the *Doctor Who* Children's Books range, featuring the Eleventh Doctor, Amy and Rory are due for release from next month. Written for the younger reader, each book will be about 400 pages long and features two stories. The books are: 1) *Heart of Stone/Death Riders*, 2) *The Good, the Bad and the Alien/System Wipe*, 3) *Rain of Terror/Extra Time*, and 4) *The Underwater War/Terminal of Despair*. The authors include Justin Richards and Oli Smith.

K9 DVD Release

SERIES 1 VOL 1
K9

The first series of *K9* is set to be released on DVD in two volumes. The first volume, featuring the first 13 episodes of the series will be available from 31 January, with the remaining 13 episodes following on Volume 2 on 7 March.

Monster Mag!

Coming from BBC Magazines in April is a new partwork publication called *Doctor Who: Monster Invasion*. In its regional test run last year, the magazine presented a new, collectible *Doctor Who* card game and it is expected that this new, national version of the magazine will be similar in nature.

200 and Counting!

REVEALED! WHAT NEXT FOR THE DOCTOR?
DOCTOR WHO
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MONSTER ATTACK!
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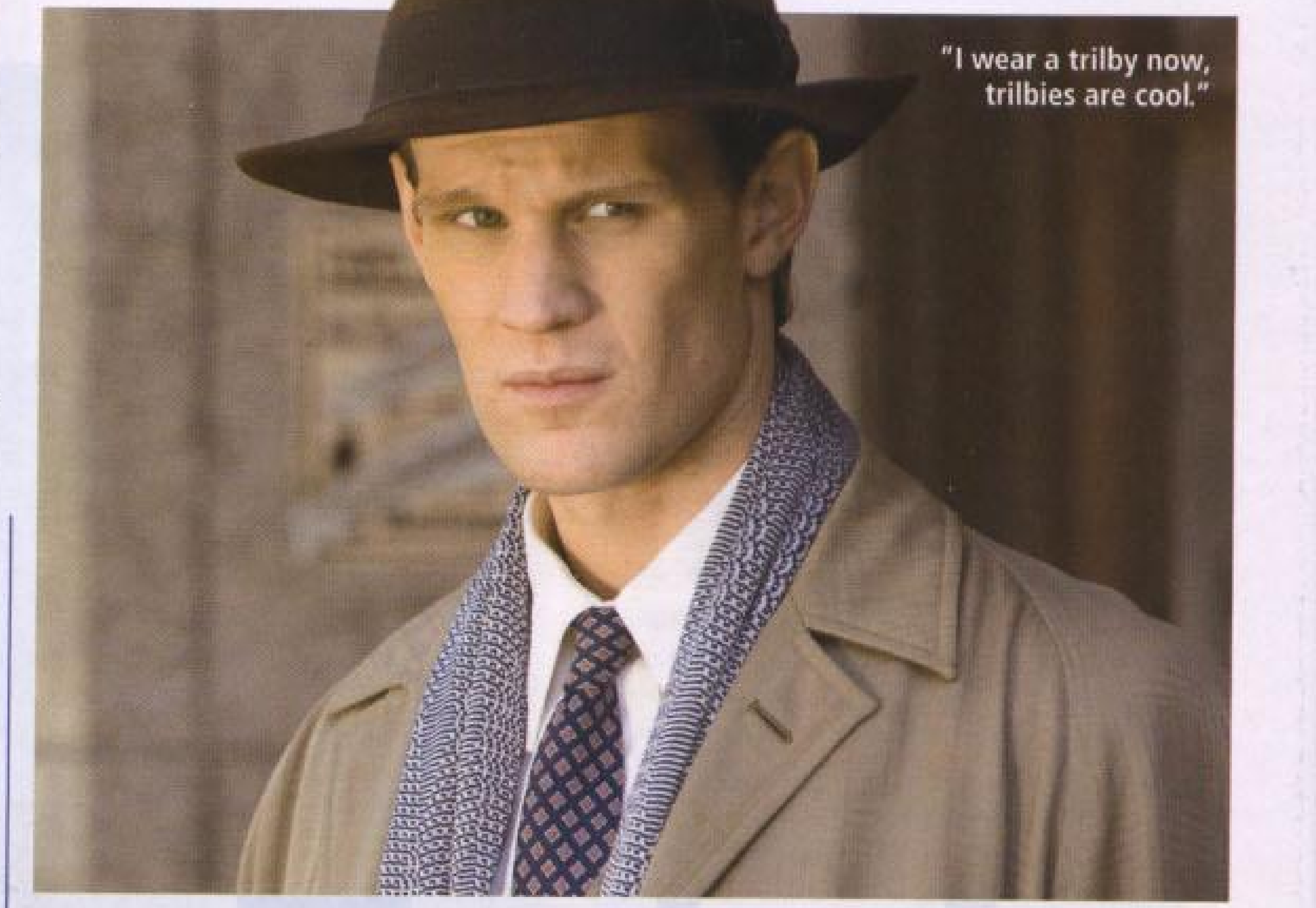
Doctor Who Adventures has reached its milestone 200th issue! It's out now and marks the occasion with 200 gobsmacking *Doctor Who* facts and a bumper sticker pack. Issue 201 includes a mystery gift; four Dalek pencils with matching erasers accompany issue 202; you get a 15-strong mini Dalek army with issue 203; and a Cyberman/Sontaran army for them to fight with issue 204. Exterminate!

POLICE PUBLIC CALL BOX

BEYOND THE TARDIS

Dominic May tells us what the boys and girls of *Doctor Who* have been doing away from the series...


"I wear a trilby now, trilbies are cool."

New Matterial

Matt Smith, who was a Christmas Eve guest on BBC One's *The Graham Norton Show*, starts 2011 in style as Christopher Isherwood in BBC Two's *Christopher and His Kind*, directed by **Geoffrey Sax** featuring **Lindsay Duncan** as his mother, Kathleen and **Toby Jones** as Gerald Hamilton. The Harris Tweed Authority has reported *matterial* sales increases of the fabric (only produced by 120 weavers) in 2010, up by 40% to 630 metres compared with 2009's 450 metres, surely thanks to exposure by a certain popular Saturday night TV Time Lord.

Karen Outcast

Horror flick *Outcast*, featuring **Karen Gillan** as unfortunate chav Ally, which she completed filming in April 2009, received wider UK cinema release from 10 December.

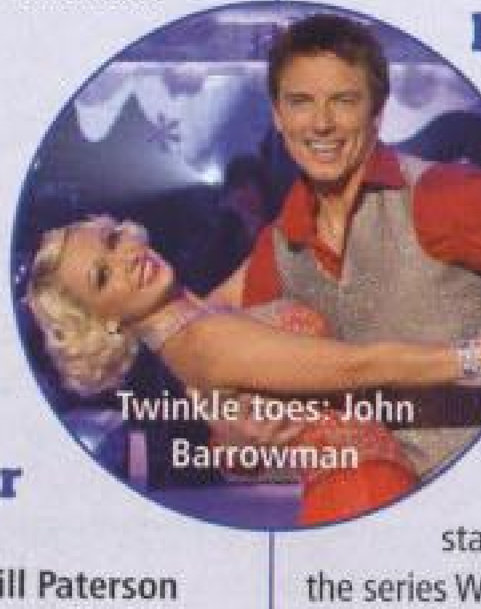
New Year Greetings

Season's Greetings, starring **Catherine Tate**, which opened to glowing reviews on 8 December, continues at London's Lyttleton Theatre in repertory until 13 March. The Lyttleton holds 3 pm *In Conversation* sessions with **Mark Gatiss**, Catherine and **David Troughton** on 9, 17 and 25 February respectively, the actors discussing their careers with Al Senter (Box office 020 7452 3000). Catherine told Radio 4's *Front Row* on 6 December she plans to appear in two further theatre projects. Meanwhile she continues to pop up, having appeared on BBC One's *Andrew Marr* (12 December) and *The One Ronnie* (Christmas Day), Channel 4's *Alan Carr: Chatty Man* (Christmas Sunday), recorded the pilot episode of *Lee Mack's All Star Cast* for BBC One (19 December) and ITV1's new Adrian Chiles round-up of the week vehicle, *That Sunday Night Show*, on 9 January.

"And it's goodbye from her..."

Take your partners!

John Barrowman showed his moves to a delighted audience in BBC One's *Strictly Come Dancing Christmas Special.* Meanwhile, **Billie Piper**, who returns for dancing of a very different kind in the final series of ITV2's *Secret Diary of a Call Girl* on 27 January, is tipped to play Eliza Doolittle in a spring West End transfer of Chichester Festival Theatre's production of George Bernard Shaw's *Pygmalion*. The *Daily Mail*'s Baz Bamigboye suggests she could play opposite a dream cast of David Jason, Angela Lansbury and Rupert Everett.


Twinkle toes: John Barrowman

The Fifth Doctor meets Martha

Peter Davison replaces **Bill Paterson** as **Freema Agyeman**'s boss in the currently filming *Law & Order UK* fifth series, playing Henry Sharpe, director of the Crown Prosecution Service. Paterson will occasionally re-appear as George Castle in his new appointed position of Director of Public Prosecutions. Freema was a judge on the BBC's *All Mixed Up* 2010 writing competition.

Master in Exile

John Simm will play journalist Tom Ronstadt, opposite *Comic Relief* Doctor **Jim Broadbent** as his father Sam and *The Eleventh Hour*'s **Olivia Colman** as his sister Nancy in three-part BBC One psychological thriller *Exile* created by Paul Abbott. Simm plays Baxter opposite **Marc Warren** as Rick in Sky 1 dark murder drama *Mad Dogs* due in February. **Bernard Cribbins** is among those paying tribute to **Barbara Windsor** in an upcoming Channel 4 *Comedy Roast*.

Becoming Human

Toby Whithouse's *Being Human* returns for Series Three in January on BBC Three with **Russell Tovey, Lenora Crichlow** and Aidan Turner joined by guest stars former *EastEnders* actress Lacey Turner and ex-*Soldier Soldier* star Robson Green. To complement the series Whithouse has created web based interactive drama spin-off *Becoming Human*, which will launch midway through the run. On 14 February, filming commences on six-part ITV1 drama *Eternal Law*, created and written by **Matthew Graham** and Ashley Pharoah about Zak and Tom, two angels sent to York to help a community and understand the human condition.

Awards

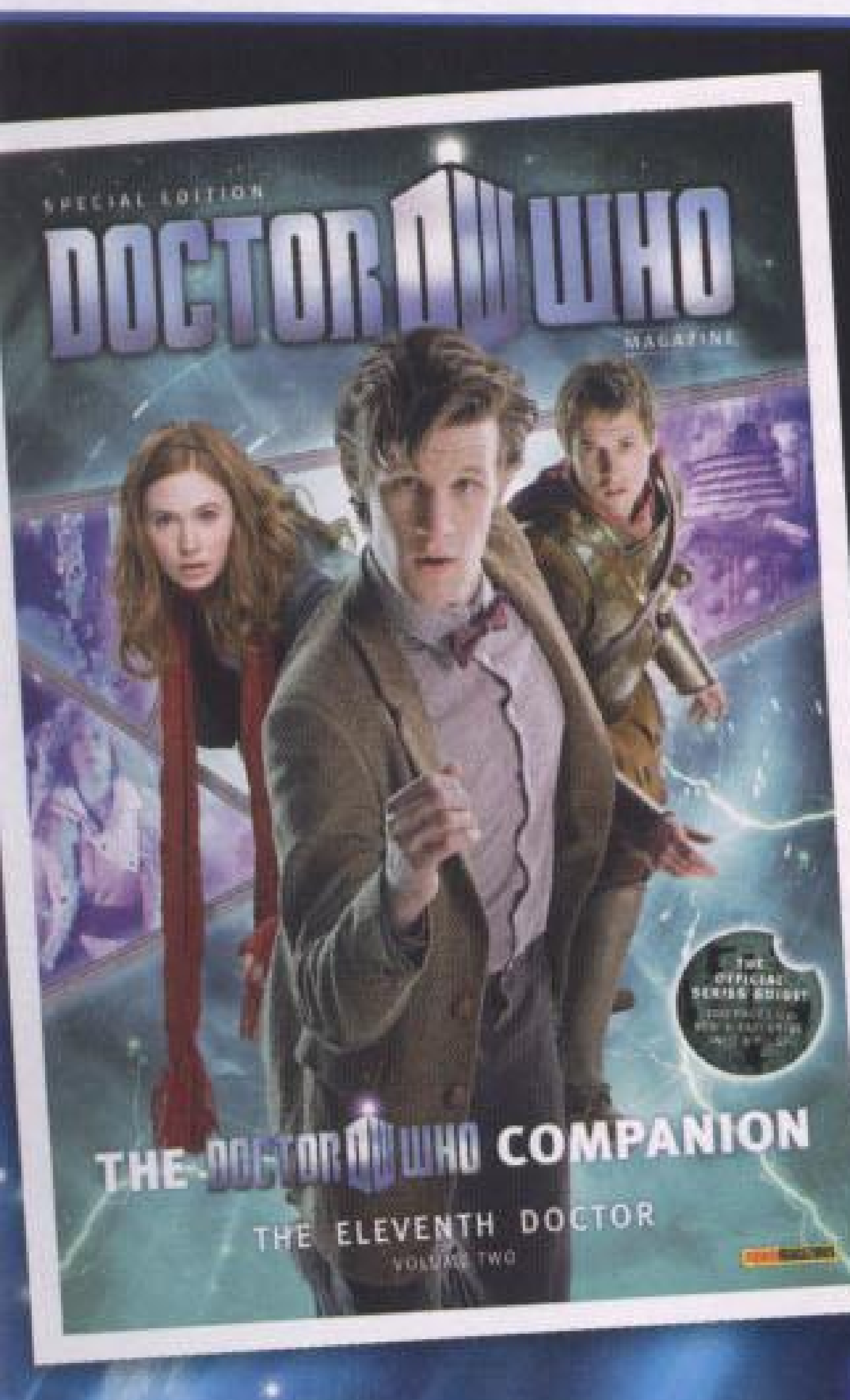
At the Royal Television Society Awards on 24 November The Mill picked up Digital Effects for *The Pandorica Opens* while **Steven Moffat** and **Mark Gatiss**' *Sherlock* took home three technical gongs. **Michael Gambon**, who came 8th out of the ten nominees for *The Stage*'s Greatest Stage Actor poll, won the *Evening Standard* Lebedev Special Award for his contribution to British Theatre on 28 November at London's Savoy Hotel. **Carey Mulligan** (recently cast as Daisy Buchanan in Baz Luhrmann's *The Great Gatsby*) collected for Best Performance and **Sheila Hancock** a Lifetime Achievement Award at The Women in Film and TV 2010 Awards on 3 December.

Theatre

Louise Jameson, who recorded the short film *Cleaning Up* before Christmas, appears in *Shakespeare's Mistress* at Salford's Lowry Studio Theatre on 27 February. The RSC will première **Rona Munro**'s latest play *Little Eagles*, about Sergei Korolyov, at London's Hampstead Theatre from 16 April to 7 May. **Bruno Langley** returns as Lawrence and Liam in the touring production of *Calendar Girls* from 26 January to 30 April.

Quickies

David Tennant turned city trader on 8 December, manning phones at global company ICAP for its annual charity fundraiser. **Bonnie Langford** performs on cruise liner Saga Ruby from 19 to 23 February during its world cruise celebrating Saga's 60th anniversary. **Shaun Dingwall** returned as Reg Trotter for two episodes of BBC One's *Rock & Chips* from 29 December and as DCI Mike Lewis in three episodes of ITV1's *Above Suspicion* from 3 January. Radio 4's *The Archers* celebrated 60 years on 2 January with **Terry Molloy**'s Mike Tucker having been there for the past 37. DWM



Amy's Choice

The Pandorica Opens
The Big Bang

YOUR NEW COMPANION HAS ARRIVED...

Discover the behind-the-scenes secrets of the Eleventh Doctor's first series, in the latest **DWM** Special Edition! Researched and compiled by Andrew Pixley, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to Matt Smith's début as the Doctor!

The Doctor Who Companion: The Eleventh Doctor Volume Two contains amazing in-depth articles on **Amy's Choice**, **The Hungry Earth/ Cold Blood**, **Vincent and the Doctor**, **The Lodger** and **The Pandorica Opens/The Big Bang**.

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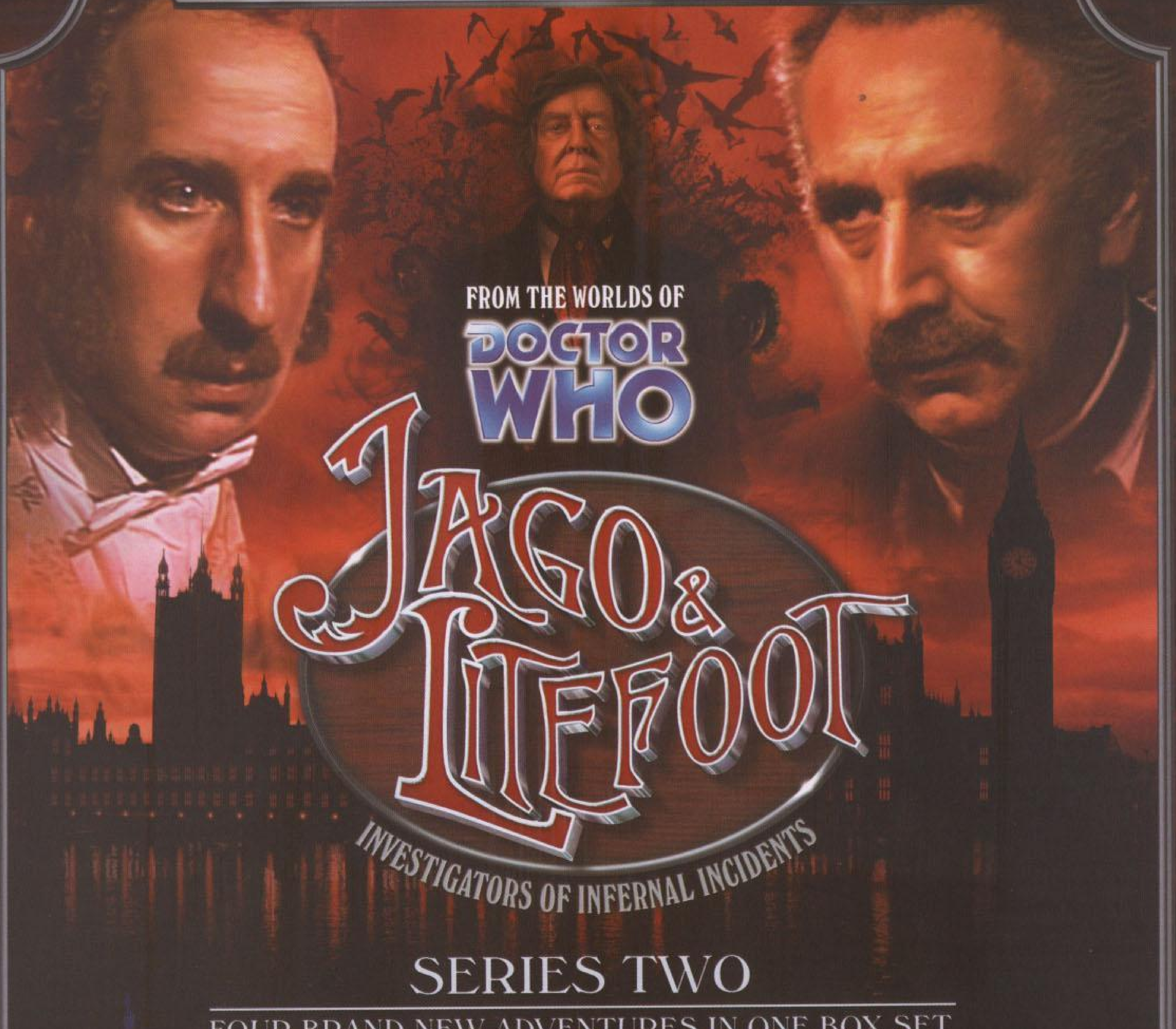
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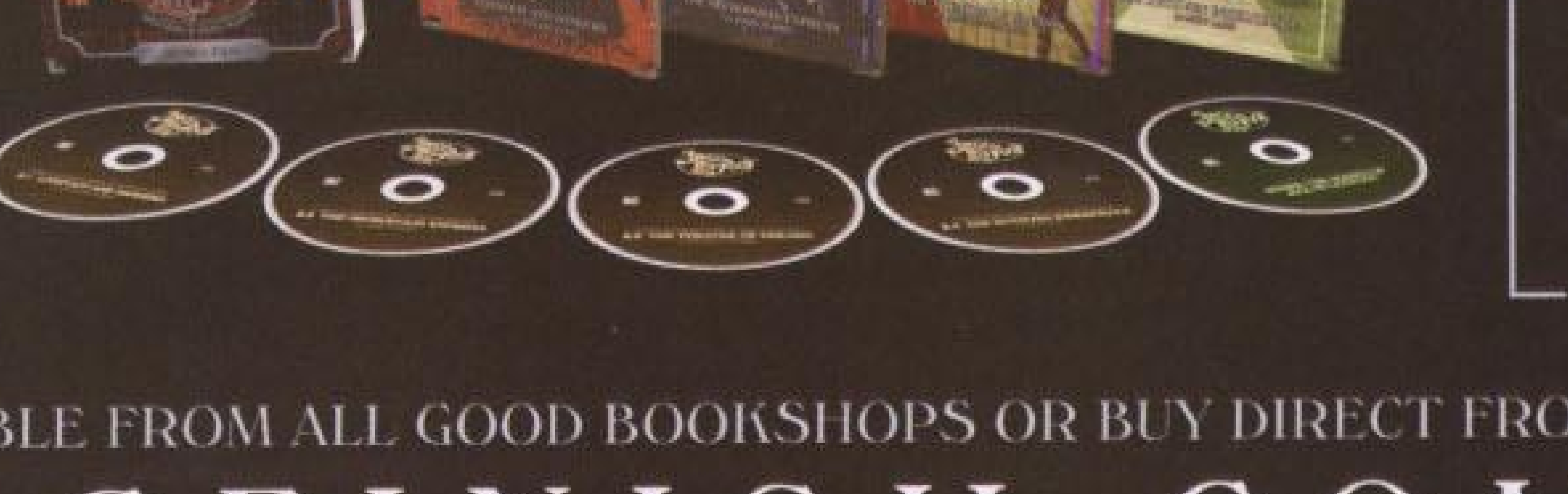

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BBC

GALAXY FORUM

Tremendous Tom, kooky Katy, desirable DVDs and creative comics! Your views revealed – it's your letters!

Welcome back, and Happy New Year! For us at **DWM**, it's still mid-December, so we'll see what you thought of *A Christmas Carol* next issue. Meanwhile, there's another winter's tale that we've been inundated with letters about...

WINTER WONDERLAND!

I've just finished reading **DWM** 429's comic strip, *The Professor, the Queen and the Bookshop*, and I found it utterly heartwarming. The festive story full of snow and childish tales made me feel truly Christmassy, and I loved the twist of Amy and the Doctor talking to CS Lewis.

Congratulations to writer Jonathan Morris and to everyone else involved – and well done to whoever decided to put Amy in that slinky dress at the end of the story. If that doesn't attract readers, I don't know what will!

EVIE CLIFTON EMAIL

Having followed the **DWM** comic strip for as long as I can remember, I can honestly say that *The Professor, the Queen and the Bookshop* is one of the most beautiful strips you've ever done and a contender for 'Best Christmas *Doctor Who* Story Ever'. Thank you.

JAMES HADWEN EMAIL

TEXT IN!

Message us from your mobile!

■ **DAVID PERRY** Story idea for next series: *The Lodger 2* – only this time with Miranda Hart... and the Sontarans!

■ **ROBERT** Relieved to read *Dimensions in Time* will probably never come out on DVD. The whole thing was an embarrassment!

■ **ANDY BATTERS** Surely there is a loophole to get *Dimensions in Time* as a DVD extra? Pertwee's last appearance!

■ **THE MING MONGS** Please check out our free online fanzine at *www.mingmongs.co.uk* – for Ming Mongs everywhere!

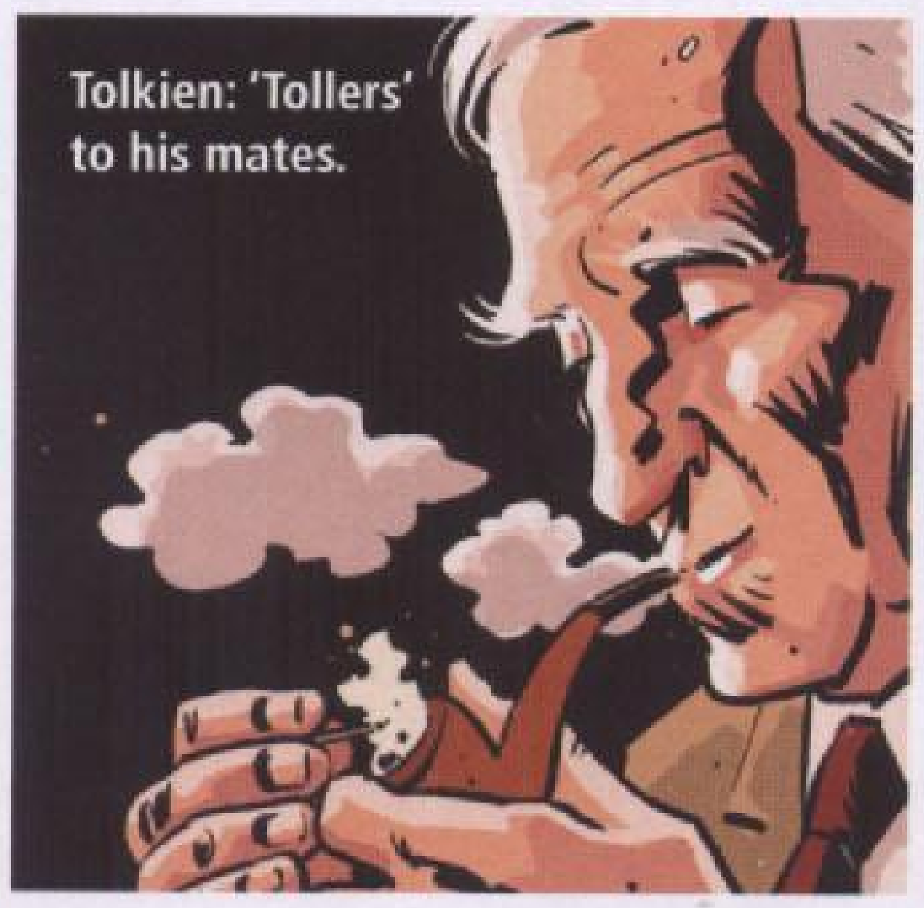
■ **LEE MOONE** Ha! I loved the low-cut top picture of the late great Ingrid Pitt under the heading 'Quickies'. I'm sure she's laughing from beyond the grave.

■ **COLIN HICKS** Top marks on the soap issue – *Inside Gossip* had me in stitches!

Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

I read **DWM** 429 on a very snowy train journey between Cardiff and London, and when I reached the end of *The Professor, the Queen and the Bookshop* I actually squealed out loud, startling some of my fellow passengers. Tolkien! In **DWM**! For a moment I wondered if, in true Narnian style, I might have actually died in a train accident without realising and ended up in another world where everything was perfect – but it was not to be. Much as I hate to be pedantic, Tolkien's friends, particularly amongst the Inklings, would have known him as Tolkien or Tollers, not John. In fact, even as a child he went by his middle name, Ronald. Apart from that, a very enjoyable Christmassy treat – if only there'd been some Turkish delight involved!

STEPH WHITNEY EMAIL



Tolkien: 'Tollers' to his mates.

STAR LETTER

Coming in on a snowy day with a Waitrose pecan-butterscotch twist and a shiny new copy of **DWM** – what could be better?!

Well, **DWM** 429's comic strip, *The Professor, the Queen and the Bookshop* has to be the pecan on the twist. It's lovely. Considering how many excellent Christmas strips there have been over the years, it must've been a nightmare trying to live up to that – but this story does. I don't give a fig about CS Lewis, but it's still completely charming.

That it manages to work in so many continuity references without becoming insufferable is also highly impressive, with its oblique approach – to my mind, the best way to handle 'kisses to the past' – giving nods to elements as varied as the secondary console, the Nimon(!), *Shada*, and recreations of that shot from the Daleks, all the more satisfying. All that, and the Rani back – and up to her old tree-based shenanigans! (Perhaps this will finally persuade people that River/Donna/Amy/Jenny – and any other female character you'd care to mention – aren't going to turn out to be the Rani?!)

Rob Davis' artwork is customarily effective, and considering how perfunctory a tie-in comic could be, it's marvellous and massively heartening that **DWM** continues to pump for such format-stretching approaches.

NEIL CLARKE FACEBOOK

Neil wins a copy of the latest format-stretching *Doctor Who* audio adventure from Big Finish, *Peri and the Piscon Paradox*, out this month priced **£12.99**.

I think it's fair to say that it took a while for the **DWM** comic strip to find its feet whilst Christopher Eccleston played the lead role, but with the Eleventh Doctor strips, it's been a thumbs up all the way from the very first panel. The stories have been very strong and in keeping with the show on screen, and the characters have stayed true to their televisual counterparts, too. Not since Paul McGann's Doctor graced these pages has the comic strip been so good from the off.

Congratulations to all involved: long may it continue!

NICK MELLISH EMAIL

Thanks, Nick. The strip which concluded in **DWM** 428 went down well, too...

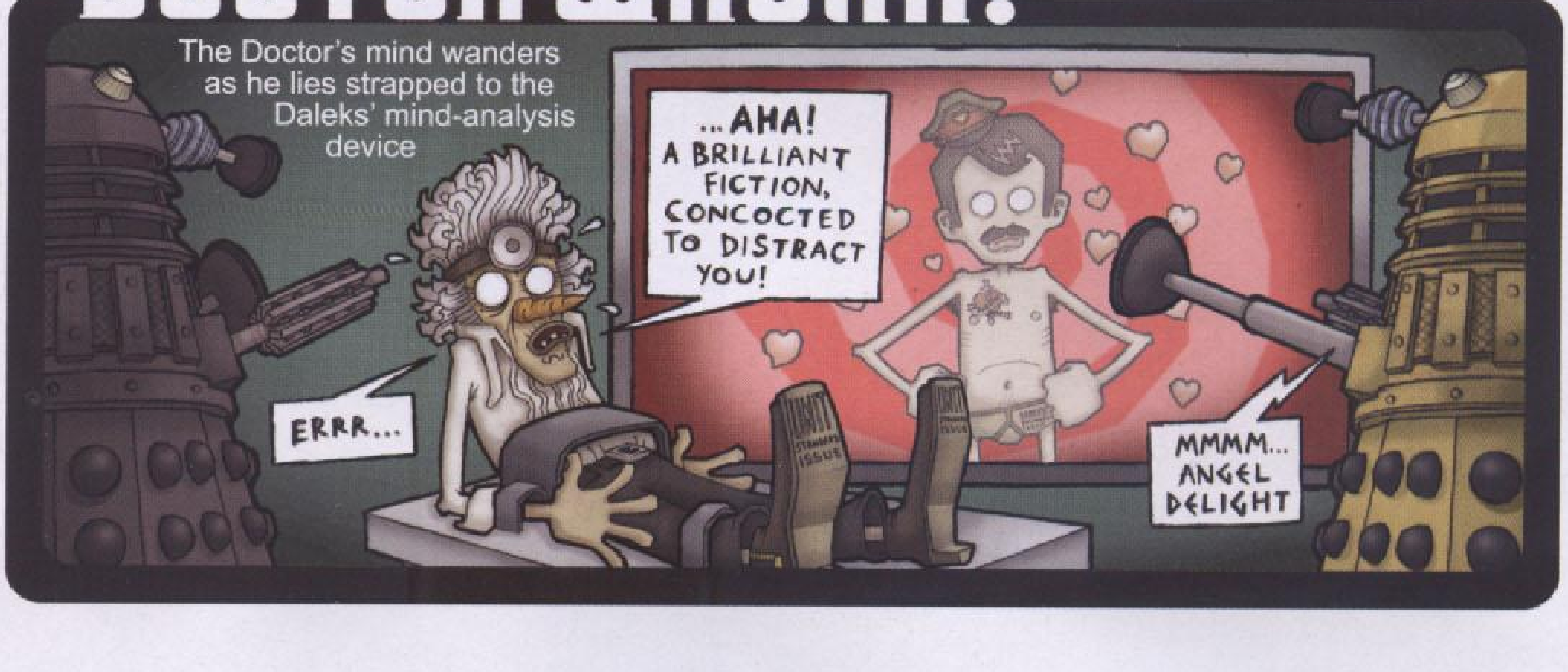
GOLD STANDARD!

I just had to write to comment on the simply superb **DWM** comic strip *The Golden Ones*, which has been the first thing I've read the last couple of issues. I've never seen *The Claws of Axos* [*the 1971 TV story on which the strip was a sequel to – Ed*] but this was *Doctor Who* at its very best, and it absolutely nailed the Eleventh Doctor. From "Ulan Bator by the way. Lovely place," to "Reverse the polarity of the electron flow!" and "*FIIIIIIGHT!*" you could actually hear Matt Smith's distinctive voice and inflections. Great stuff. I hope the Moff's reading this – give Jonathan Morris a television episode now! Can't wait to see the Greater Life come into being." Talk about intriguing...

CHRIS KILBY EMAIL

The Doctor's comic strip adventures continue on page 33... but before you rush off to read that, what did you think about last issue's interviews?

DOCTOR WHOAH! by baxter


The Doctor's mind wanders as he lies strapped to the Daleks' mind-analysis device
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THE REAL TOM BAKER?

I loved Benjamin Cook's interview with Tom Baker in **DWM** 429, and would like to respond to the question as to who is the real Tom Baker.

Over the years, I've met Tom at various signings and events, but professionally the highlight was when I interviewed him for *TV Zone* magazine to promote his autobiography. It was a day when Tom had journo after journo marching in to his hotel room and presumably asking the same old questions. As we entered the room, Tom was having a cup of tea and said, "Hello, Tom will be with you in a minute." He took a deep breath, composed himself and then entertained us with anecdotes.

So, in answer to the question posed by Ben, and even Tom's book *Who on Earth is Tom Baker?*, I just think he's a persona. In public, Tom plays 'The Actor called Tom Baker who used to be *Doctor Who*'. It's a role that he can do in his sleep (and probably does) and he'd probably argue is far more interesting than the real pensioner.

Keep up the great work.

NICK JOY DORSET

Over the years, I've read countless interviews with Tom Baker. They've usually been entertaining, with Tom coming across as an eccentric talent. However, Ben Cook's interview with the great man is possibly the first to dig beneath the facade and reveal the even more interesting man beneath. Congratulations, Ben – and thank you, Mr Baker, for being so candid!

DAVID COLES BIRMINGHAM

TO KATY, WITH LOVE

DWM 429 was most refreshing, and the interviews were all incredibly entertaining. But I found Katy Manning's interview the most compelling of all. I had the chance of meeting her this year, completely on the offchance, and she was wonderful. Katy is a truly lovely lady, and a marvelous actress! Incredibly kind, and touching.

NATHAN MULLINS FACEBOOK

Katy Manning in typically understated attire!

Can I say a very big thank you for your interview with the lovely Katy Manning. Not only did it give new insight into the career of one of the show's much-loved stars but it also gave me the opportunity to actually speak to the lovely lady herself!

As someone who has actively avoided conventions and signings (I always pictured myself going embarrassingly giddy meeting childhood heroes), I don't see any *Doctor Who* stars in person, let alone talk to them. So imagine my surprise when buying a lottery ticket one lunch time, to see the lovely Katy come into the newsagents looking for **DWM** 429!

I took the chance to say hello and found her to be warm and genuinely delighted to be able to make time to chat to a fan about the show – even if he was 33-year-old going embarrassingly giddy in front of her! Meeting the lovely Katy was one of the highlights of my year, so thank you **DWM**.

PS – Did I mention she was lovely?

JAMES THRESHER CRYSTAL PALACE

You did, James, and we agree! Now, what about the rest of DWM 429...?

ART LOVER!

I would just like to say that the three art cards which came with **DWM** 429 are absolutely wonderful. I have treasured them ever since I bought the issue, as they are just my favourite gift since I started collecting **DWM** back in 2005. I cannot wait for more of the art cards in issue 430 which I'll be putting next to the first set on the shelf above my bed. A great gift from a great mag! Thanks, **DWM**!

ELLIS HAMPTON (14) PORTSMOUTH

FIENDISH ENTERTAINMENT!

In being young enough only to have watched *Doctor Who* since its return in 2005, I think that I'm somewhat failing *The Watcher's Fiendishly Festive Christmas Quiz*. Well, no harm in trying to watch as much vintage *Doctor Who* as I possibly can in order to finish the quiz before the answers come out. The old stuff's pretty damn good!

MELISSA SEARLE (15) AXMINSTER, DEVON

DWM 429 is the best in a long time what with interviews with Tom Baker, Katy Manning and Carole Ann Ford, plus a feature on one of my favourite stories *The Horns of Nimon*. Also, it was great to have a preview of *Meglos*, having recently picked up *The E-Space Trilogy* on DVD.

NICHOLAS JOHN PAYNE LIVERPOOL

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@TheAndrewF** Just been reading the Tom Baker interview. Everything you'd expect, really. The man has a talent for exaggeration...
- **@fistfulofmedia** Anytime there's a Tom Baker interview, it's priceless.
- **@Luke_Clift** Just got new **DWM**, it's a cracker and full of festive fun.
- **@cavedawes** Loved the space comic strip take on *The Chronicles of Narnia* in this month's issue. Very festive, very clever & very brilliantly told!
- **@Lindor1306** Oh no. Amy needs her own sonic blaster so she can keep destroying the Doctor's daft hats! Except the top hat. I approved of that.
- **@Marcus_Judge** Just listened/ watched the best Troughton story so far, *The Enemy of the World*, never realised how good this story was, until now.
- **@JamesThresher** You may be interested to know I met the lovely Katy Manning as she was buying the latest **DWM** at lunch time today.
- **@APoliceBox** I absolutely love the art cards in the latest issue! And a new look for next year! You really are treating us!

THE TIME TEAM RETURN!

Yes, yes, Christmas Special, Gambon, flying sharks, yadda yadda... But the most exciting event of the month is that the Time Team's back! And it's about time! Well, actually, it's about *Doctor Who*, but you know what I mean.

PETER NOLAN DUBLIN, IRELAND

We know just what you mean, Peter! *The Time Team* begins a new era, with the Ninth Doctor's stories on page 30 – why not dig out your old DVDs and watch along with them? And talking of DVDs... ►

WOULD YOU LIKE A CUP OF TEA?
The Daleks: definitely English, we reckon.

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

?

DEAR DWM, I have wondered about this question for some time now and was hoping you could shed some light on it: Do the Daleks speak an alien language that the TARDIS translates, or is it a giant coincidence that they speak English?

BILLY MITCHELL EMAIL

DWM REPLIES: Well, this is a knotty one, and no mistake. Ever since *Doctor Who* began back in 1963, audiences have wondered why everyone in the universe, from cavemen to Krotons, seem to speak English (and, in the case of the Krotons, in a Brummie accent). The answer was finally revealed in 1976's *The Masque of Mandragora*, when the Doctor explained to his companion, Sarah Jane Smith, that he was sharing with her a "Time Lord gift" – one that allowed her to hear any language as if it were her own.

More information on this remarkable translation ability was given in 2005's *The End of the World*, and was demonstrated to memorable effect in *The Christmas Invasion* and *The Fires of Pompeii*, with it becoming clear that the TARDIS itself is partly responsible for instantaneously translating languages to anyone in the vicinity.

However, the Daleks appear to be a special case. In 1975's *Genesis of the Daleks*, the Doctor observes that 'Kaled' (the name of the metal meanies' ancestors) is an anagram of 'Dalek'... which suggests that the Kaleds – and thus the Daleks – use the Roman alphabet and really *are* speaking English! And it's not just English – in *Journey's End* we hear the Daleks barking their orders in German!

So what's the answer? Could it be that the Daleks are descendants of colonists from Earth? Or have they, like the Judoon, at some point assimilated the language into their evil mutated brains (except for the word 'pity', which is not in their vocabulary, apparently). Or could it just be a giant coincidence after all? The jury is still out on this one...

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Inspired by the classic Tenth Doctor story *Blink*, this terrific song (one of many from CharlieissoCoollike) shows why Trock rocks! Search YouTube for: **Charlieissocoollike Blink**

Ever wondered what a 1960s story might look like in colour? Then take a look at these fan-colourised clips of *The Daleks' Master Plan*. Search YouTube for: **Master Plan Babelcolour**

It's the meeting of giants – in this magnificent mash-up, the Doctor enters the *Star Wars* universe and gets to wield a lightsaber! Search YouTube for: **Doctor Who Star Wars Parody**

A *Doctor Who* dance, made for *The Late Late Show With Craig Ferguson* in the USA last November, but never shown. It features a cameo by Matt Smith! Search YouTube for: **Ferguson lost Dr Who**

A celebrated scene from *Doctor Who* – Davros' extermination in *Genesis of the Daleks* – done with action figures! Search YouTube for: **Re-Creation Extermination Davros**

FALLING IN LOVE AGAIN

I recently bought the Eleventh Doctor DVD box set and – can I just say – I fell in love with the series all over again. I feel that absolutely everyone involved with the last season should be congratulated again and again for making such a standout series of adventures. I don't even want to single out any writer, director or actor for fear of missing out on one equally brilliant!

Although, that said, there is one person I *must* single out... Steven Moffat. His mind is... well, mind-boggling! I would love to know what happens inside there. He knows exactly where each episode fits into the intricate puzzle of *Doctor Who* and I am equally excited and scared for the end. I am sure that the best is yet to come. Bring on the next series!

JACKSON HUGHES BYRON BAY, AUSTRALIA

NO COMMENT!

I have to say I love the Eleventh Doctor DVD box set... but what's happened to the commentaries? They're only on *half* the stories! Have the others been sucked into cracks in the wall?

It's bad enough that the brilliant podcasts have gone from the BBC's *Doctor Who* website, but it's just strange to have just one episode of a two-parter with a commentary on (as with *The Time of Angels/Flesh and Stone* and *The Pandorica Opens/The Big Bang*). Unless it's all part of the Moffat Masterplan...?

DANIEL CLEMENTS FACEBOOK

DVD WISH LIST #1!

As an avid collector of the *Doctor Who* DVD range, now that nearly every story has been released, might it be possible to release the entire series – from 1963 to the present day – in one gigantic box set, with new, consisent packaging? Imagine, every episode from *An Unearthly Child*, through to the season finale of (I guess) 2013, neatly collected on the shelf! Heaven!

DAVID MYERS EMAIL

It would be rather marvellous, wouldn't it, David? We'll have to keep our fingers crossed that the missing 108 episodes from the 1960s are discovered down the back of someone's sofa, won't we? Well, stranger things have happened...

DVD WISH LIST #2!

I was wondering if you had any idea of what the forthcoming *Revisitations 2* DVD box set from 2|entertain might contain? Personally, I'd like to see deluxe versions of *The Three Doctors*, *The Five Doctors* and *The Two Doctors* with *Time Crash* (using Peter Davison's opening titles), *Dimensions in Time*, and perhaps extended clips from the Big Finish Productions audio stories *Zagreus*, *The One Doctor*, *The Four Doctors* and others.

If 2|entertain was going to hold off on that, then might the set include a 'decolourised' version of *The Happiness Patrol* (as mentioned in Sylvester McCoy's interview from **DWM** 425)?

KEVIN MCDOUGALL EMAIL

C'mon, Mr Pond – look who you're married to, give us a smile!

You need speculate no longer Kevin! Turn to page 46 for the contents of *Revisitations 2* – plus a comprehensive guide to every release this year...

THE NAME'S POND...

Unless I've missed something in the last series, or is yet to come in *A Christmas Carol*, I'm confused as to why Amy and Rory are referred to (in issue 429) as 'Mr and Mrs Pond' (picture captions on pages 8 and 67).

It's fairly normal practice in the UK, assuming that's where the wedding was held, for the bride to take the groom's surname on marriage – so they should really be called Mr and Mrs Williams. Loathe as I am for Amy to lose her maiden name, she could only be Mrs Pond if she'd married a member of her own family!

Congratulations, though, on producing such a full and excellent magazine every month.

NICHOLAS POND (YES, REALLY) EMAIL

You *have* missed something, Mr Pond – some dialogue during the wedding reception scene in *The Big Bang*! Take another look! See you all next time for more of your letters... **DWM**

ON THIS MONTH... 20 YEARS AGO

DOCTOR WHO
THE GUARDIANS OF PROPHECY
EXCLUSIVE LOST STORY ARCHIVE INSIDE

It's was a chilly January back in 1991, with only DWM 170 to keep fans company...

DAY OF INACTION!

■ It was the worst of times; over a year after *Survival* had been broadcast, there was still no sign of *Doctor Who* returning to production. Even **DWM** was losing hope, with the cover of issue 170 ditching the current TV logo, and reverting to the 'diamond' 1970s version – in a hideous colour scheme, to boot. Fans were getting impatient. Activists planned to bombard the BBC with phone calls on a 'Day of Action' to *demand* the return of the series! About 500 calls were made, to negative effect, as *Gallifrey Guardian* reported: 'In conversation with several journalists who phoned the **DWM** offices about the action, it seems they regarded the event as lunatic.' It could have been worse, there could've been a remix of *Doctor in Distress*, too...

AND CEDRIC MAKES FOUR!

■ It hadn't all been doom and gloom since the series had gone off the air. The Seventh Doctor, Ace and, er, Cedric (pictured below) had embarked on a brand new adventure in November 1990. **DWM** reported from behind the scenes of *Search Out Space*, a BBC Schools' programme that featured the time travelling trio and K9, voiced by John Leeson. In those desperate times, it was better than nothing. Well, almost.

BACK IN THE SADDLE?

Return to Action

■ A glimmer of hope came from former Doctor Jon Pertwee: "Verity Lambert, the original producer of *Doctor Who*, had expressed an interest in taking over production of the series,' explained Jon. "She would like to choose one of the early Doctors... As most of the old Doctors are dead, I stood a good chance." Pertwee *would* return as the Doctor, in 1993 – but only in the Children in Need Special, *Dimensions in Time*. Fandom was starting to learn the art of patience – and it was something it would have to get very, very good at...

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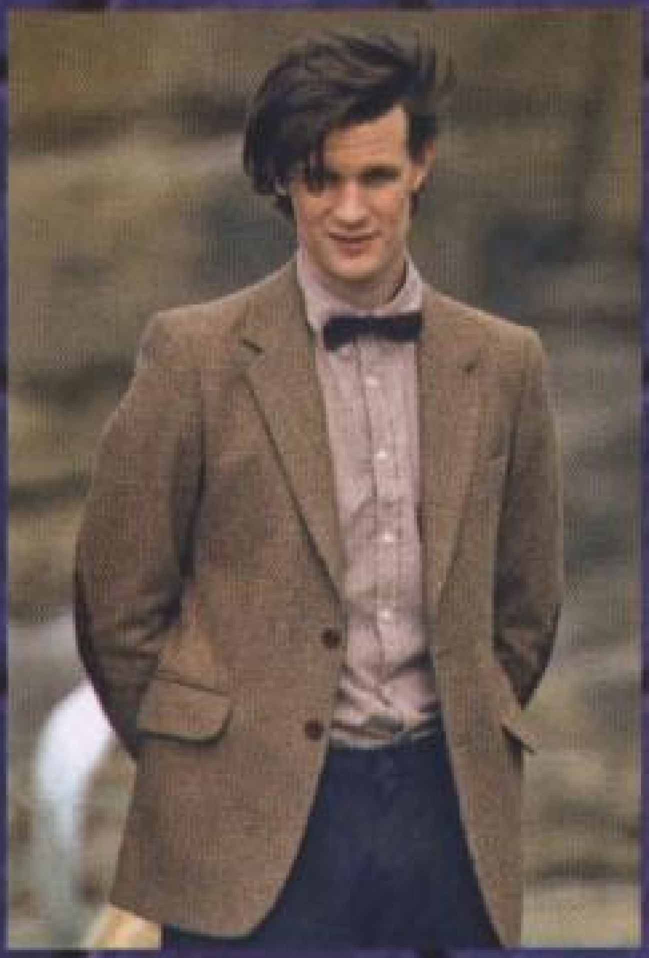

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"Yes Jason That's Geor

"I love *Doctor Who*. I've totally fallen for it. I will watch it for the rest of my life."

Matt Smith has been officially the Doctor for over a year. DWM wants to know how much of a *Doctor Who* fan he's become since then...

Interview by BENJAMIN COOK

Backstage at the British Film Institute on London's South Bank, in mid-December, a stylishly-attired, impeccably-groomed, high-spirited Matt Smith is inspecting **DWM**'s iPhone, debating whether he wants one of his own for Christmas. "But I'm worried about the texting thing," he explains, "because it's touchscreen, isn't it? On a BlackBerry, I'm rapid, but on an iPhone –"

Is he a bit of a technophobe?

"I like to think that the Doctor and me are quite similar, in that the Doctor is brilliant with the most marvellous alien technology, but something really basic, like a television handset or Sky Plus, will elude him. The Doctor wouldn't have an iPhone, let's put it that way. The Doctor would not be on Facebook."

Er – Twitter?

"Totally no way. He'd be like, 'I don't want people reading where I am. I'm in a land that you don't understand.' That's what the Doctor would say."

DWM is holed up at the BFI this chilly Monday afternoon to meet Matt, and later his *Doctor Who* co-star Karen Gillan, to discuss *A Christmas Carol*, the frankly bonkers 2010 Chrimbo Special, the world première of which will be held here, at the BFI, in just over an hour's time. If we can coax and charm out of the two leads some tantalising snippets about the upcoming 2011 series, all the better. Except, Matt is still on iPhones: "It's always unnerving to meet, like, five-year-olds who whiz through iPhones," he considers.

When Matt was five, mobile phones were shaped like bricks, we remind him. The World Wide Web was but a pipedream. The BBC Micro was the cornerstone of computing in British schools. "Yes, oh yes! The BBC Micro!" Matt is grinning a devilish grin. "Hey, do you remember C: Drives?"

Of course. How about 8" floppies?

"Yesss! You'd save your work on a floppy, wouldn't you? If you pulled it back, you might damage it, then your work would be on the disk, but you couldn't get at it." He throws back his head in laughter.

Enough of this high-tech tittle-tattle. Let's talk about *A Christmas Carol*...

Matt and Karen: silly and giggly.

"Now let me see... end of next series. Spoilers, sweetie!"

DOCTOR WH
8A
45

Flying sharks. Michael Gambon. Snow. A song. Karen Gillan in her policewoman's uniform. Surely this is everything – and more – that you wanted from your first *Doctor Who* Christmas Special?

"It doesn't let you down in any way, does it? That history, that heritage, that otherworldliness that makes it magic somehow. It is absolutely as cool as I'd hoped."

Are you nervous about tonight's première?

"Well, let's see. I hope I can enjoy it. There's always a touch of trepidation, but it's so exciting. It's what I've always wanted. I love Christmas anyway, but to be right at the heart of it... It's *Doctor Who* on Christmas Day! How is that not exciting? It's exciting whether or not I'm in it, frankly. I remember watching David [Tennant] in the balloon [in *The Next Doctor*, Christmas 2008], with the giant Cyberman – it's a brilliant episode, isn't it? It was one of the first times I actively chose to watch *Doctor Who*. I love that bit where he and David Morrissey scoot along on their arses..."

The following year's Christmas Special [*The End of Time*] was David Tennant's swansong. Did you watch it?

"It was a funny old time, wasn't it?"

By that point, you'd already started filming your first series.

"Yeah, it was odd. There was great trepidation about my arrival, wasn't there? How did *you* feel? I've never asked you this. Were you nervous?"

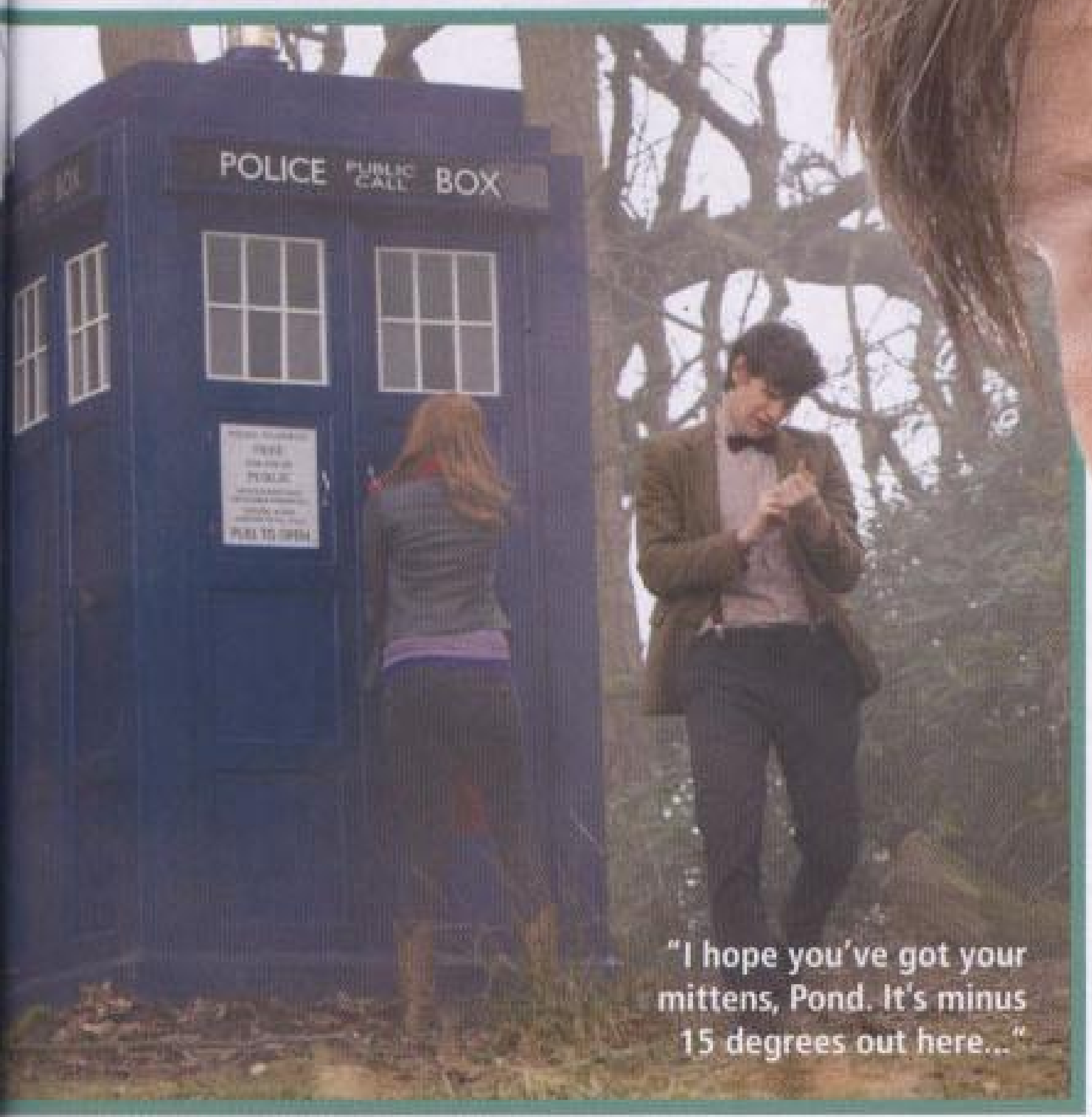
I don't think so. Maybe a bit. It's like watching your football team play, isn't it? You want them to do well.

"Yes! There you go. Are you still nervous?"

Less so, I think.

"I just thought, this is my starting block, and hopefully I'm only going to improve from scene one of day one – and what else can you do?"

It must help that you're sharing this incredible time in your life with Karen and Arthur [Darvill, who plays Rory]?



"I hope you've got your mittens, Pond. It's minus 15 degrees out here..."

"Yeah, it really does. It feels like we're a gang, actually. We all started in such a similar position of [people saying], 'Go on, impress us.' Little did they know that we had [showrunner] Steven Moffat conjuring up such genius episodes. I guess it's an experience - we often talk about this - that none of us will forget or ever get again. When do you ever get to appeal to such a broad range of people, in a show that has such diversity and possibilities? It's very hard to match. We try to appreciate it... but then we remind ourselves that we're stood in the coldest castle in Cardiff, and it's minus 15 degrees. Minus 15 it was the other day! It was ridiculous. But I'm lucky to share it with people that I'm mates with."

Does being such close mates make it harder to play scenes like Amy snogging the Doctor? Isn't that a bit weird?

"It's one of those things, as an actor. You just have to get on with it. If you work in an office and you hate taking the post out, you've still got to do it, man. It's one of them things. Not that I'm comparing kissing Karen to taking the post out! More like taking the rubbish out, I suppose. [Laughs] I jest, of course. No, it wasn't too difficult to kiss Karen. You have a moment of giggly silliness, but then me and Karen have about 15 of those an hour. We just laugh about it and go, 'Ew, that was *disgusting*!'"

Do you ever think about the day when the part is no longer yours, and someone else is playing the Doctor? Or do you try not to?

"Well, I can, because this show is all about change, that's why it's brilliant, and actually I know how difficult it is to come into. By the same breath, it's not something I want to consider any time soon. Whoever comes after me, I would only wish him the best. Or her."

Controversial! Do you think the Twelfth Doctor be a woman, then?

"It could work. Of course it could, because it's about the right actor. Or you could do it for an episode, maybe. It would be quite an interesting episode, if he turned into a woman and didn't know. Maybe they'd have the same voice? I'd have to ADR someone's performance. That'd be a funny episode."

How do you think you'll look back on your time on *Doctor Who* in a few years, when you've left the role behind?

"I will always, *always* love *Doctor Who*. I've totally fallen for it, hook, line and sinker. I will watch it for the rest of my life. Yeah, I love *Doctor Who*, man." ►

Do you think playing the Doctor, and the process you've gone through to find the character, has changed you as a person at all?

"Definitely. Because – well, because he's such a benchmark, the Doctor. You've spent a lot of time with him in different guises, as have the majority of people who read **Doctor Who Magazine**, so you've come to understand this brilliant man, but actually to play him... look, I think about him every day. Every single day, I consider him. It's what I'm paid to do. He's an interesting man to live opposite. He's a sort of... what's the word I'm looking for? A mirror. A parallel. A sounding board. He's funny. He's open. He's a real marvel. He doesn't care how he's judged. He lives life for himself. He puts himself first, in a good, healthy way. Well, he puts the universe first, of course, but he knows that sometimes he has to put himself first for the greater good."

You've always dressed a lot like the Doctor, it seems. Has the Doctor informed your dress sense? You clearly care about fashion, to a point...

"To a point? I'll take that as a compliment. Oh, hello! [*Katherine Jenkins, Matt's Christmas Carol co-star, has just walked in.*] How are you? Oh, you look lovely!"

KJ: "So do you! Are you well?"

MS: "I'm very well. Are you excited? Are you *nervous?*"

KJ: "I'm sick with nerves."

MS: "Oh, don't be, you're brilliant. You're going to love it. You're bloody brilliant. You're like a Disney princess. You're great."

KJ: "How many times have you seen it?"

MS: "I've seen it once, but a very rough edit. I've not seen it with any music, or with your song... I'm so excited. It's going to be great." [Katherine exits.]

See, Katherine thinks you look lovely.

"Yeah, I was a bit worried, because I knew that Katherine would look a million dollars, and so would Karen, and I went on *BBC Breakfast* this morning wearing this."

Shut up, you look dapper!

"Hey, listen, these were the things that were clean today. I like this jumper because it's warm, and this jacket was just clean and not offensive, and my girlfriend bought me this [his black-and-pink-dotted scarf]. I am interested in clothes. I always have been. But me and the Doctor are two different people. I always refer to him as 'he', it's never 'me', so I can think about him objectively. I'm always trying to influence his dress sense. I mean, he wears a bow tie, which was me going, 'Can I try on a bow tie?' And Piers [Wenger] and Beth [Willis, executive producers] and Steven went, 'Oh Lord, um...' I walked back in wearing a bow tie, and it was like a real 'by Jove, it works' moment. And I wore a lot of tweed before. I've got a beautiful tweed blazer, the one that I wore to the first audition... and now I can never wear it again! In fact, these [blue suede] shoes that I'm wearing today were bought for the Doctor. I thought he should have these, because I had this whole idea that he'd been hanging out with Elvis. But we never used them, so they gave them to me. So I guess he has influenced me, because I'm wearing his shoes! And I've just had a pair of his boots from the new series made for me, to wear in my personal life. You see, he's just way cooler than me, really."

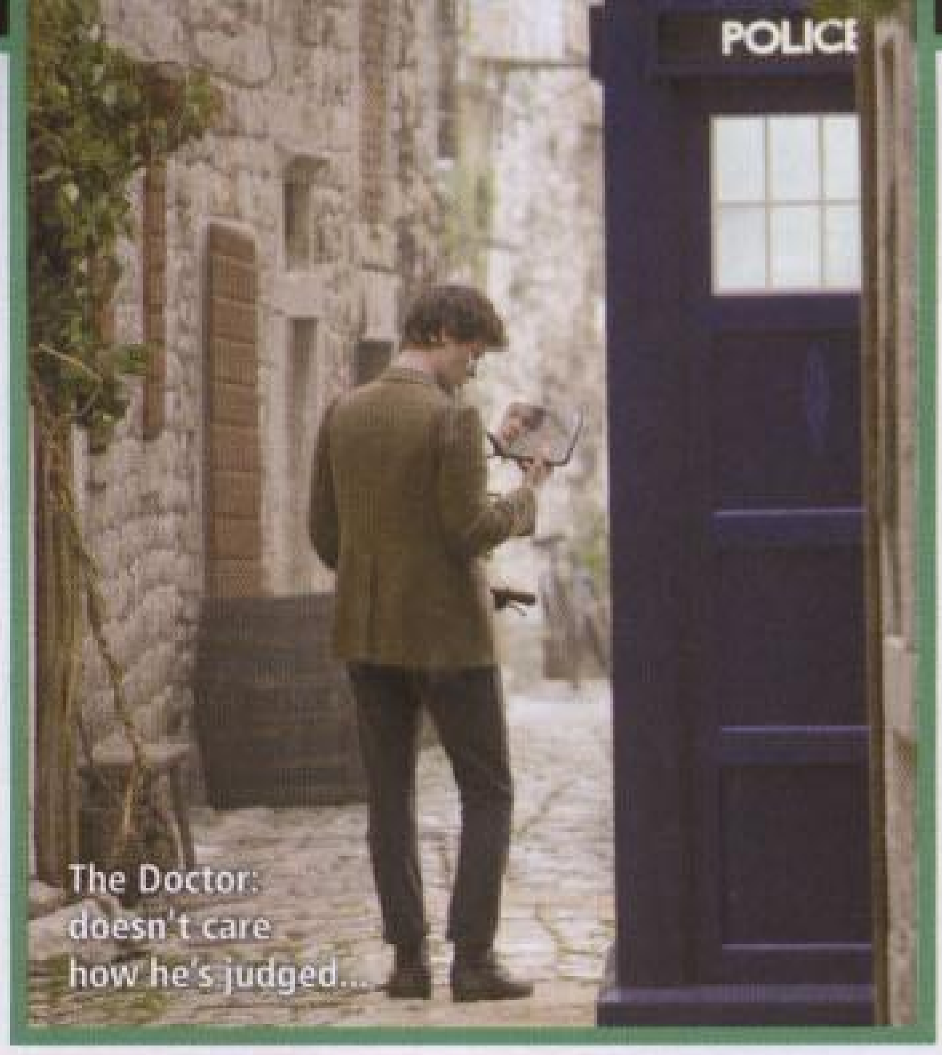
Don't you worry about being papped wearing the Doctor's boots? People might think you *can't* divorce yourself from the character.

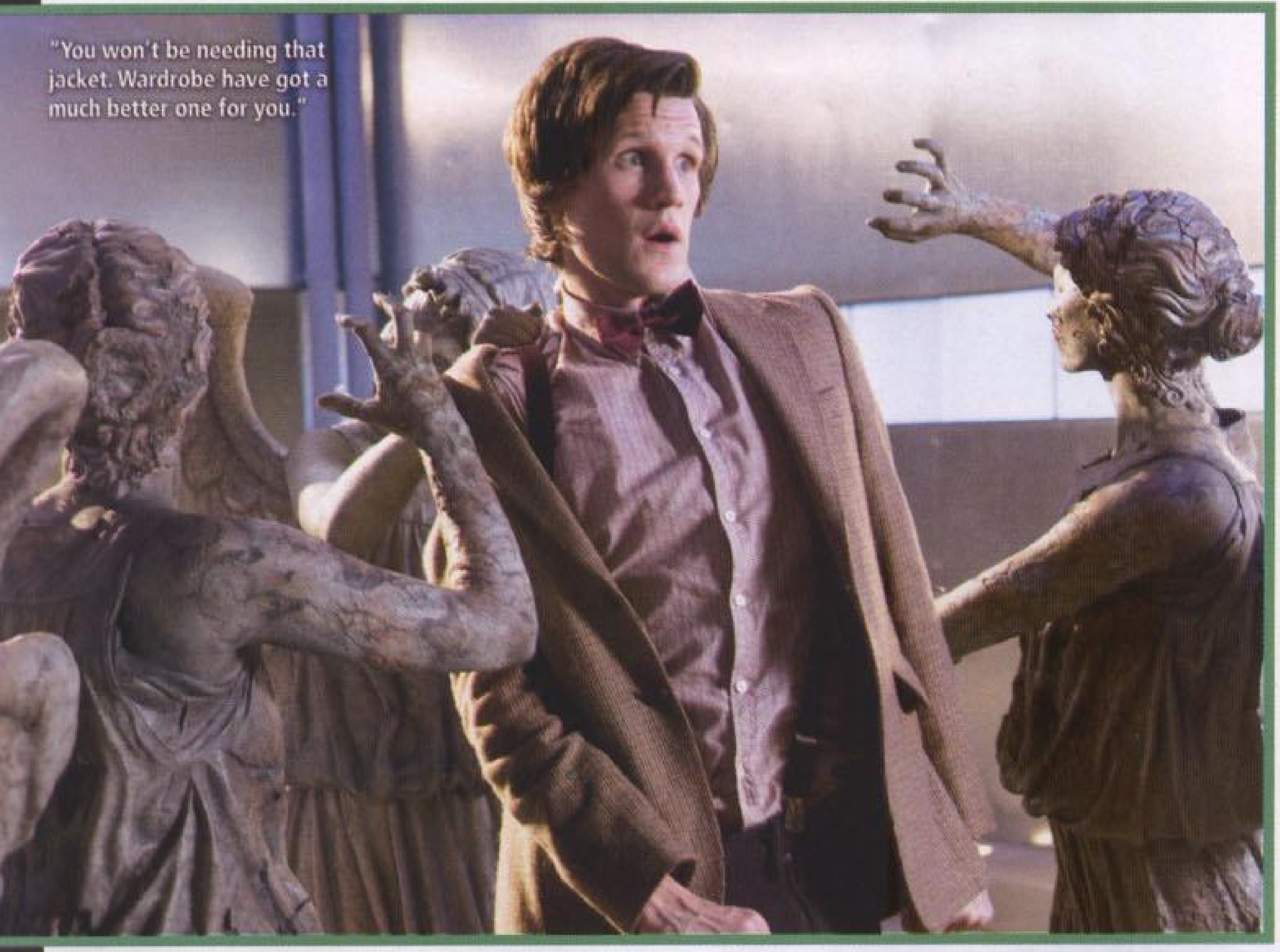
"Well, I don't care. They look cool. They're a cool pair of black boots. I've looked around the shops, can't get anything like them, because they're slim, they look sort of old and Victorian, hobnail-y. Who cares what people think about me? They're cool boots."

How else does your Series Two costume differ from your Series One get-up?

"It's definitely evolved. It's sharper. I've always wanted it to be malleable and able to change. My new tweed blazer is a finer cut, a finer shape, and the colours and bow ties are more vibrant. There's going to be one dramatic thing costume-wise, which I can't tell you, but I'm terribly excited about. It isn't even in any of the episodes we've filmed yet. It's a thing I've been campaigning for for a long time."

> **"There are some great monsters coming up in Series Two. They might even eclipse the Weeping Angels!"**


The Doctor: doesn't care how he's judged...


"You won't be needing that jacket. Wardrobe have got a much better one for you."

Is it a hat?

"I couldn't tell you, because I'd have to kill you."

Right. Okay. What kind of hints can you give us about what's coming up in 2011? Piers has already suggested that there are no returning monsters – save, perhaps, the odd Ood...

"There are some great monsters coming up in Series Two. You've read Episodes 1 and 2, haven't you? Steven has created the greatest monsters since the Weeping Angels. It might even eclipse the Angels, for me. What do you think?"

The concept is scarier... if that's possible!

"It's incredible, isn't it? It's evolved. It's so clever. I think they're going to be a real hit. Oh, the way they're dressed! They're dressed in a very interesting way. What other hints can I give you? There's a great twist in Episodes 5 and 6. Have you read Episodes 5 and 6 yet? [*Matt proceeds to give* DWM *a whopping great spoiler which we can't even hint at right now!*]"

Literally?!

"Yes! She [*Matt gives us even more spoilerish details*]! Amy and Rory get some really interesting beats this year, and of course there's this great River Song/Doctor dance that's happening. I only know... well, I haven't read Episode 7 yet, but I'm constantly asking myself, 'What's happening? Who is she?' We're going to discover who River is, but it's so strange for me, because Steven has told Alex [Kingston, who plays River] everything, up to Episode 13, and has told me nothing. She knows everything that's going to happen to the Doctor, to Amy, to everyone. It's quite an odd thing as an actor, because I'm playing scenes when I don't know what they're all about."

If you *really* wanted to know, presumably you could just ask Steven.

"No! No, no, no, because I'm a fan like you are. I think there's virtue in it, definitely... but also *I want to know*. Damn Steven, he likes to abuse his power. No, I'm joking."

Have you quizzed Alex about it?

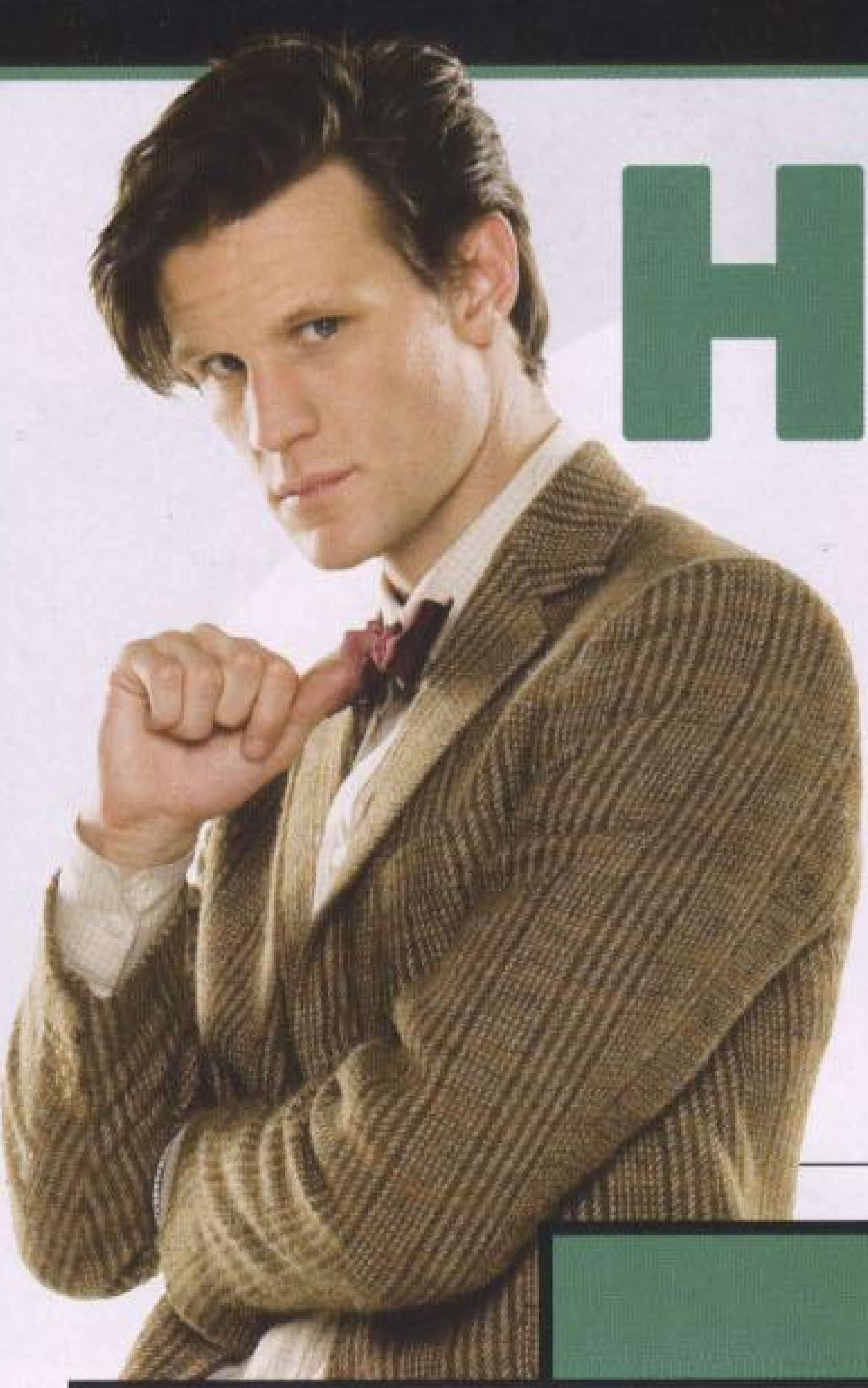
"Oh God, yeah, I've grilled her daily. But she won't tell me. She's convinced that she knows the Doctor's name, too. In *Silence in the Library*, when River whispers the Doctor's name into his ear, Steven told her what to whisper, apparently, but he said, 'You can't tell anyone.'"

You're not even allowed to know your own character's name?

"Steven won't tell me. It's a great thing. [Laughs] The forums will be awash with conspiracy theories come 2011, which is a good thing, right?"

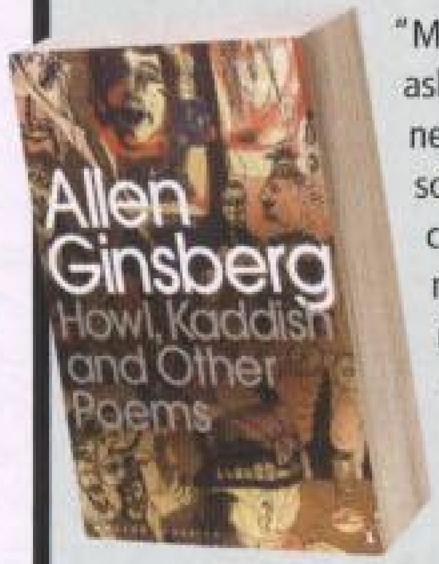
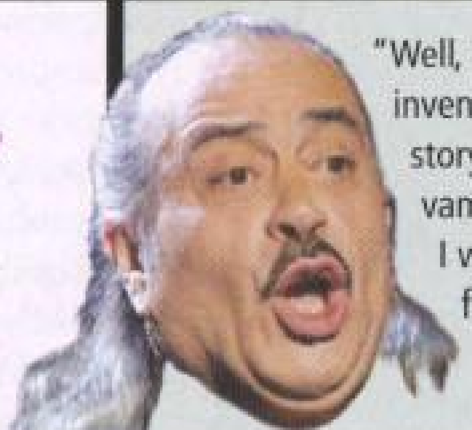
Do you ever log on and check out what they're saying?

"I don't engage with any of it. I can't let anyone else's opinion, good or bad, inform my own, so I just leave them to it. See no evil, hear no evil." DWM



HIM & HER

Are Matt and Karen two of a kind, or a total mismatch? You decide, based on their responses!

	MATT	KAREN
What's a typical Christmas in the Smith/Gillan household?	"I'll go home to hang out with my mum, my dad, my sister, my grandad, my friends. Local pub, maybe for a pint on Christmas Eve. Christmas Day, presents, bit of lunch – and then *Doctor Who*!"	"Christmas for Gillan is Inverness in the Highlands, and it's really snowy. I'm an only child, so I get up and attack my presents quite aggressively, while my parents watch on. Once I've opened them all, I play with them for a while, then we'll have dinner, and then we'll see the rest of my family, including Caitlin [Blackwood, Karen's cousin, who played young Amelia Pond last series], and we'll do some chillin', and then totally watch *Doctor Who*."
What Christmas presents are you hoping for this year?	 "My mother has been hounding me for a list. I've asked for some Ginsberg, because I've bought a new bookshelf, and I've never read any of that sort of Beat poetry before. I've asked for some cool trackie-bottom trousers, and some stuff for my new house… But it's all about surprises, really. I don't care what I get. You could buy me a sparrow called Hercules with one eye, who's sick every 11 seconds, but it's the thought that counts, right? It's about going, 'Woah, what is that? Oh, it's a one-eyed sparrow!'"	"I'm after a wee book, but I don't want to say which one, because it's kind of research for another job, which I'm not supposed to talk about at the moment. What else? I'd like two vouchers to go and have, like, nails and hair done, so I can treat a friend. Yeah. I don't think I'm particularly difficult to buy presents for."
Which writers or directors would you like to do *Doctor Who* in the future?	"Tim Burton can write and direct one, happily. Aim high, right? I'd love Adam Smith [director of *The Eleventh Hour* and *The Time of Angels/Flesh and Stone*] to come back, and Jonny Campbell [director of *Vampires in Venice* and *Vincent and the Doctor*], and Richard Curtis [writer of *Vincent and the Doctor*]. There's a great writer called Simon Stephens who I like, too. And the guy who's directed a lot of *Misfits*, Tom Green. He's really interesting."	"Can it be anyone? Even if they're dead? Because Roald Dahl would be really cool. He's kind of a bit like Steven, actually, in that they both know what makes children go 'Eurgh', or makes them laugh or scared. I love that cake idea in *Matilda*, where the little boy is forced to eat an entire cake as punishment for stealing one slice. It's something that kids can relate to, because all kids think they want to eat a whole cake."
Apart from *Doctor Who*, what TV did you enjoy in 2010?	 "Well, I think *Misfits* is brilliant – funny, fresh, bold, inventive, well-told, well-shot. I love *True Blood* – great storytelling, and Alexander Skarsgård [who plays vampire Eric Northman] is incredible. I love vampires. I watch a lot of football. And I was sucked into the final few weeks of *The X Factor*. It's terrible, it takes over your life. All the best to Matt [Cardle, who won], but I wanted Wagner to win."	"I like *The Apprentice*. A bit of *Gossip Girl*. Oh, and *Mad Men*. I watched *The X Factor*, too – it's such good television – but I wanted Cher [Lloyd] to win. I really invest in it. But after it finishes, I don't want to know. I'd rather it was just the show, without the pop stars afterwards." [*What do you suggest, after it's over, all the contestants are taken out the back and shot?*] "[Laughs] No! That's really mean, isn't it? I don't know. That's awful." [*Or put down humanely?*] "Oh, okay, then."
What music are you into at the moment?	"I went to see my favourite band, Arcade Fire, in Cardiff last Thursday. Me, Arthur and Karen. I put on my snood, and jumped about as usual, and loved it. Inspiring stuff. I'm into Edward Sharpe and the Magnetic Zeros, and a great new band called Tribes. Kanye West's new album is good, too. Hats off to the man. I'm always abreast of music. Hey, I just got a new guitar –" [*Maybe the Doctor could play it in an upcoming episode?*] "I know right. Hey, Steven, let the man play some guitar, for crying out loud! And give me a cool hat to do it in. Actually, I've always wanted a piano in the TARDIS…"	"I love music. My dad has the largest record collection ever. Growing up, I was subjected to Nina Simone, Ella Fitzgerald, Frank Sinatra, Andy Williams… so I've got a good grounding. I'm a big Elvis fan. And I love bands from the 60s – The Who, The Beatles, The Rolling Stones, The Doors. There's more soul in the older stuff. But I really like this new, Canadian, folky, electro, indie-ish band called Mother Mother. And a bit of Britney. Yeah! And classical music. Chopin is my favourite. I like dark, sad-sounding classical pieces, especially on the piano." [*Do you play?*] "I've played piano since I was seven. That's going to be my next purchase, I think – I'm going to get myself a piano." MOTHER MOTHER O MY

© REX

"I want the series to go proper full-on scary. I know, I should think of the kids, not myself!"

Karen Gillan has spent the last year running from Daleks, Weeping Angels and Silurians. But how will marriage suit the irrepressible Amy Pond?

Interview by **BENJAMIN COOK**

Hello, Karen. We were asking Matt about his dress sense earlier. What do *you* make of Matt's dress sense?

"I think he's got great style. There's nothing wrong with a guy taking time over his appearance. Yeah, I think he looks pretty cool, but don't tell him I said that!"

What were your expectations of Matt before you'd worked together?

"I thought, who is this guy? I was aware of the popularity of David Tennant, like everyone else in the UK, so I was like, 'Okay, what has this new guy got to offer?' Then I went into the audition, and I was like, 'This guy is *good*. This guy is really, really good.' He was just going mad. He was going so mad with it that he was spitting. I just thought, that looks so otherworldly, like a mad scientist or professor. That was the moment when I thought, I really, *really* want this part. I mean, I wanted it before, of course I did, but that just made me want it even more."

The Doctor and Amy: a relationship built on love and mutual respect.

Is this dark enough, Karen?

Having worked together for over 18 months now, can you predict how Matt will play a scene? Or does he always surprise you?

"That's the best thing about Matt's acting, that you think you know what he's going to do, but then he'll do something else. He likes to do the opposite of what people expect him to do, and that's really great for me to react off as well. He'll do stuff to evoke things in me that he's never done before, and it gets a real reaction out of me. He's generous like that. He likes to take risks as an actor, he likes to be brave and put himself out there, and that's quite a scary thing to do. It takes some guts. It's so easy to just play it safe, and then you won't get laughed at if you try something different and it's rubbish."

Of course, you've worked with Matt's predecessor, David Tennant. [*She played a soothsayer in the 2008 episode* The Fires of Pompeii – *Ed*] How do their approaches differ, would you say?

"They both come in with bundles of energy. At the point when you're first blocking a scene, David would come on and be like, *boom*, straight away. He knew all his lines. He didn't have his script in his hand. I remember thinking, this guy really goes for it. But Matt's the same. They both come in with that sort of energy. It's hard to judge, though, because I was only on the episode with David for six days or something."

Imagine if you'd known back then that you'd be a regular on the show within a couple of years.

"I know!"

You could have taken notes.

"I probably would have, actually. I did watch a lot, especially Catherine Tate [Donna Noble], and think, wow, that looks really fun, and she gets to do that every day. I was just cherishing the six days' work that I had. I really enjoyed that episode, actually. I never dreamed that I'd come back as a companion one day, when I was sitting there watching Catherine walk into Pompeii for the first time, and do those lines about 'Veni vidi vici'. I had no idea. It's really weird to look back on that."

Two years later, and it's *your* face on lunchboxes and rucksacks.

"[Laughs] We're on the weirdest things. There's an Amy Pond coin. I was like, what?! And the action figure. Seeing a miniature version of yourself is so bizarre. But I just see it as Amy. I see a real distinction between myself and the character. I hope other people do, otherwise I'm not really acting. Still, it's weird to think we're in people's homes in the form of a doll or in a computer game."

We were just saying to Matt, it must help that you're sharing these incredible experiences with him and Arthur – best mates as well as co-stars?

"That's so valuable. To have someone there who completely, 100% understands what it's like to enter into this world... you know, Matt was a relative unknown when he got the part, and I was completely unknown, so it wasn't as though he was an already-massively-established actor. On TV, anyway. I guess he was quite established on stage. But to have somebody who gets it, and understands it, and sometimes you don't even have to explain stuff, you just know how the other one is feeling... We know each other so well now."

How does the acting profession compare to your former job as a model?

"They're both performing, in a way, I suppose, but I found it completely different. I don't really see modelling as very creative. Maybe some people do, collaborating with the photographer to make the picture, but I was never massively excited by it, in all honesty. It was fun, and a nicer way to earn money than slaving away in the pub that I was working in before I started modelling, but I never indulged in the competitive side of modelling, so I was all right. I didn't really care that much. I never wanted a modelling career. I just needed some money to subsidise living in London to go to acting auditions. It didn't matter to me."

"I'm sure they never did this to Catherine Tate."

Looking ahead to 2011 – what hints can you give us about Series Two? How much do you know of what's in store?
"We're all keeping secrets from each other. [Laughs] Steven has very cleverly told us little secrets that we're not allowed to tell each other. I've been trying to get secrets out of Alex pretty much every day – I want to know who River Song is – but that woman will not budge. She's good at keeping secrets. But I know a few things about Amy that I'm keeping quiet."

How has Amy changed since Series One? Has married life changed her?
"I would hate to think that Amy would get boring with marriage. I hate that notion, but it's gone the opposite way, actually. She's a little bit *more* spiky now that she's got this thing on her finger. But in terms of changing, I think she's just... she's obviously experienced a lot more things, and I think she understands the Doctor a bit better. She's grown up a bit, but she still has that childlike quality. Oh, so many things are going to happen to her this series! She's going to be involved in the most traumatic thing – like, emotionally traumatic. She's been quite guarded, and doesn't like to show vulnerability, but we're going to see that start to crack in a massive way."

Matt said that there's a new monster, too, that's even scarier than the Angels...
"Yes, I think they are scarier. I think it's the scariest one yet, physically and just what it does. They've got one thing about them that feels almost undefeatable. But who knows, the Doctor may find a way...? [Laughs] None of us knows yet whether he actually will. They appear in the first two episodes."

That series opener is about as dark as *Doctor Who* has ever been – would you agree?
"Yes, but I want it to go really, *really* dark. I don't know what the limitations are on that, but I want it to go, like, proper full-on scary, dark, dramatic. I know, I really should think of the kids, not myself! [Laughs] But I think we can push it. Kids like being scared. Well, I think they do. They don't need to be *that* sheltered."

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with our season-by-season celebration...

STRANGERS IN SPACE

Two ordinary school teachers find themselves in a world of adventure – and the journey begins...

Was it the mixture of the ordinary with the extraordinary that made *Doctor Who* like nothing ever seen before on television?

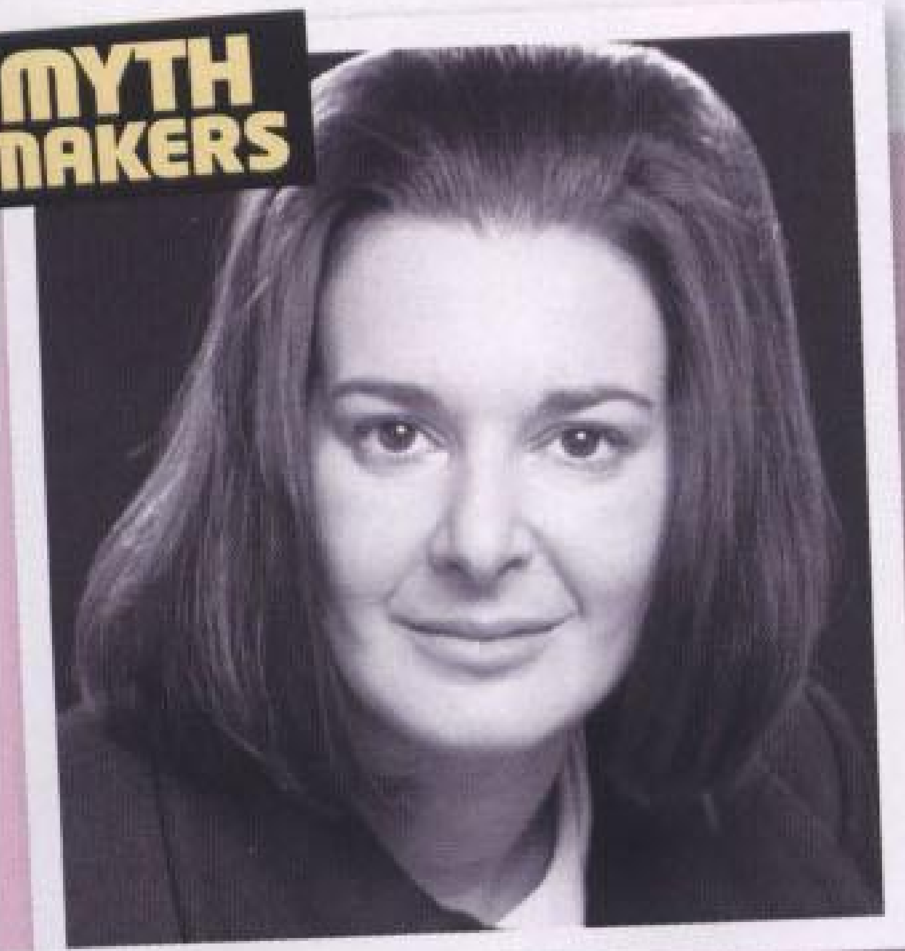
Feature by **SIMON GUERRIER**

THIS ISSUE SERIES ONE (1963-64)

So many of *Doctor Who*'s greatest successes happened by accident. Many of the show's most striking images were the result of the production team trying to save money. Take the TARDIS itself, for example. As Susan explains in the second ever episode, the TARDIS can normally change its shape to blend in invisibly where and whenever it lands. The show's co-creator Sydney Newman had, brilliantly, insisted that the Ship should at first look like a police box – a familiar, everyday sight at the time. The original idea had been that the time machine would change its shape in every story – blending in with its surroundings wherever it went. A fantastic idea! But expensive. So, alas, the TARDIS would become stuck as a police box. You can imagine that the show's creators might have been disappointed to have thought up such a concept, only not to have the money to realise it.

Hence the series' very first cliffhanger: an ordinary, everyday object, familiar to everyone watching, but on a stark and alien landscape.

MYTH MAKERS



VERITY LAMBERT
PRODUCER

That *Doctor Who* got so much so right in its first ever episode is down to the combined talents of a very talented crew. In the early 1960s, when the BBC was almost exclusively posh and white and male, *Doctor Who* was created by outsiders. Sydney Newman (a Canadian) had been poached from commercial television to shake up the corporation. The first story was scripted by an Australian writer, Anthony Coburn, and directed by an Anglo-Indian director, Waris Hussein. And, of course, Verity Lambert was appointed as the BBC's first female producer – at the tender age of 27.

It would be romantic to think that the BBC was ever-so forward-thinking in entrusting such a high-profile television drama to a young woman in her first job as a producer – but in truth, *Doctor Who* was thought of as a kids' show, and not at all prestigious. Verity was taking on a job that no-one else really wanted.

So it's all the more remarkable that Verity – and her entire team – not only rose to the challenge, but turned *Doctor Who* into arguably the biggest success the BBC has ever had. Verity stuck to her principles – famously seeing the potential of the Daleks, despite Newman's reticence to have 'bug-eyed monsters' in the series.

Doctor Who shouldn't have been a hit. It had a low budget, very little time to make it, and an inexperienced crew. But it also had massive ambition. And so much of that ambition came from the passion and drive of Verity Lambert.

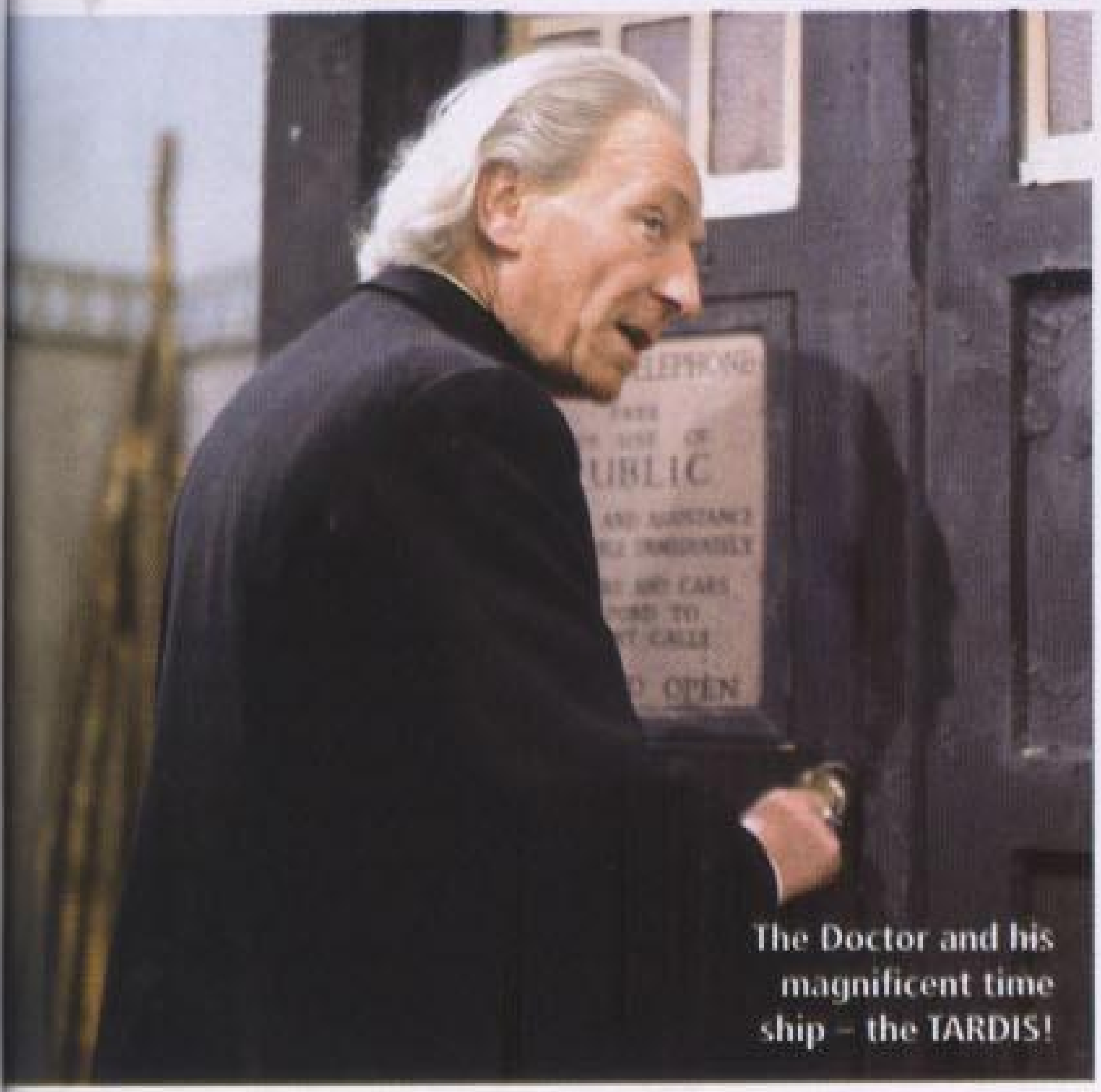
MEMORABLE MOMENTS

"No, *he* is our leader." (*The Firemaker*)
The Doctor has kidnapped Ian and put him in grave danger, but Ian shrewdly puts that to one side to teach the caveman a better way to live...

"Don't stop for anything!" (*The Survivors*)
Susan escapes the Dalek city and gets to the TARDIS, but must go back to save her friends. Terrified, she goes anyway – in a brilliant performance from Carole Ann Ford.

"Not Barbara, Yetaxa..."
(*The Temple of Evil*)
More brilliance from Jacqueline Hill, this time completely in control as she outplays the Doctor and becomes a god.

"The murderer is, without any doubt, in this chamber..." (*Sentence of Death*)
A superb turn from William Hartnell as the Doctor defends Ian in a court weighed against them.



The Doctor and his magnificent time ship – the TARDIS!

It's such an effective, eerie juxtaposition – the familiar with the unfamiliar – that the show has used it ever since. Everyday objects come suddenly to life, famous landmarks serve alien armies, sharks fly about through the air...

It also helps that this first cliffhanger is so well earned, using a neat mix of the ordinary and strange to sell us the idea of the TARDIS. The episode teases us right from the start that something odd is going on. There's the spooky theme music and opening titles, and then a policeman wandering through eerie fog. And we're shown something he doesn't see – an everyday police box making a weird noise.

Even then, there's nothing to suggest the *kind* of strangeness to come. The first half of the episode is played very real. An normal pair of school teachers in a normal school discuss one of their pupils whose homework has recently gone downhill. Barbara is frightened as she and Ian follow Susan home, "as if we're about to interfere in something that is best left alone," but Ian is more pragmatic – Susan might just be meeting a boy.

The tension mounts as the two teachers explore the junkyard, director Waris Hussein picking out the unsettling, mangled face of a mannequin. Then we meet the Doctor – a suspicious old cove who asks lots of questions but answers none. The horrible suggestion is that he's locked Susan in the police box. The way it's been played, this 'mundane' explanation – a story they might have done on *Z Cars* – seems far more likely than what we're actually about to find out.

But all this ordinariness is setting up the episode's great revelation. Ian and Barbara shove their way past the Doctor and into the impossible, bright TARDIS. The darkness, the fog, the ordinariness of everything up to this point, help make it all the more striking.

Again, ordinary things are used to explain the strangeness. The Doctor likens the TARDIS to the way television works, and Ian's disbelief to a Red Indian's first sight of a steam train (Westerns were a lot more familiar in 1963.) Ian's reaction, struggling to understand the incredible space, helps sell the idea to us, too.

> **"All of the ordinariness of the first half of *An Unearthly Child* is setting up the episode's great revelation..."**

The ordinariness of Ian and Barbara also presents the threat – they'll tell the police about the Doctor and Susan, or they'll at least tell their friends. Ian and Barbara want to escape from the strangeness. Susan wants to go with them, back to her ordinary life, but the Doctor decides there can be no going back, and spirits them all away...

As the TARDIS takes off, we again see the strange pattern of lights that made up the title sequence. By recognising it, by realising what it is, we're buying into the whole concept. The strange has just become familiar – and we believe that a thing that looks like a police box standing in a junk yard can move anywhere in time and space.

All of this is set up extremely simply. There are just four speaking parts – our leads. Telling the story through Ian and Barbara, keeping it close and immediate, really helps sell the idea. As the first series of *Doctor Who* continues, we see everything through the eyes of Ian and Barbara. It's Barbara who's the first to encounter an alien life-form – okay, so it's a sink plunger being wiggled by a stage hand from off-screen, but it's her reaction that makes us *believe*.

And then there's Ian, who acts as our hero throughout these early stories. He's the one who helps our crew to escape from the Cave of Skulls, who convinces the Thals to combat the Daleks, and who fearlessly takes on Aztec warrior Ixta in a fight. It's through these experiences that Ian and Barbara are gradually accepted by the Doctor, and our foursome, thrown together by circumstance, become friends, not just companions.

"It all started out as a mild curiosity in the junkyard, and now it's turned out to be quite a great spirit of adventure!" fluffs William Hartnell in *The Sensorites*. But, my goodness, he was right. DWM

STAR PERFORMANCE

WILLIAM RUSSELL & JACQUELINE HILL

IAN & BARBARA

William Russell and Jacqueline Hill, as the original eyes and ears of the audience, are incredible.

For one thing, Ian Chesterton and Barbara Wright are not the written to be the most exciting companions ever seen in *Doctor Who*. Susan was unearthly, Vicki and Steven were from the future, and later companions arrived with weapons, explosives and trauma. But Ian and Barbara are just nice, 30-something teachers. They were *meant* to be ordinary.

So perhaps it's a wonder that Ian and Barbara are so likeable. There's genuine warmth in that first scene together as Barbara shares her worries about Susan while Ian packs up his lab. Later, their frustration with the Doctor is brilliantly played, Ian struggling to keep his cool. The simple realism of the performances grounds the fantastic revelations to come.

As with most companions, we encounter the fear and wonder of the universe through Ian and Barbara's eyes. But – uniquely until Rose in 2005 – we also meet the Doctor through them, too. In these early episodes, the Doctor is not the hero he'd become – more prone to causing trouble and running away than helping to fight monsters. As with Rose, Ian and Barbara teach the Doctor as he teaches them: he learns to be less cross, they learn the perils of changing history.

They ought to be clichés, or merely the straight foils for Hartnell's eccentricities Doctor to play against. Scientist Ian is all cool rationality, and takes things as they come. He knows about pop music and can spot that Susan is smarter than he is. Barbara is more intuitive, spotting that there's something odd about Susan in the first place, and that investigating this will lead her into trouble.

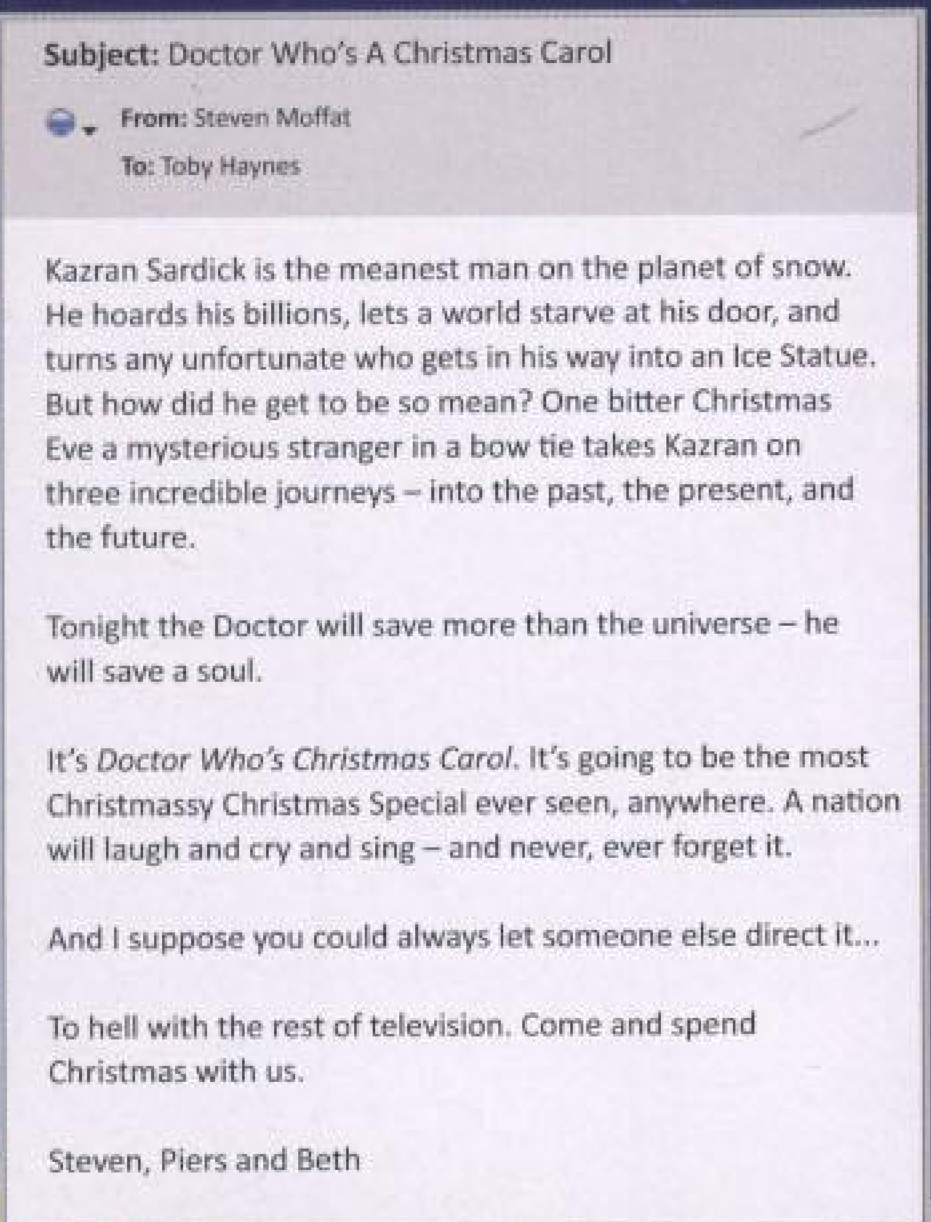
But Russell and Hill's dignified, good-natured performances hold their own against Hartnell, and in these early episodes they're as much the stars of the show as he is.

POLICE PUBLIC CALL BOX

Shooting Fish!

Director Toby Haynes details the challenges he faced in making the most Christmassy Special yet!

Interview by **DAVID BAILEY**



Subject: Doctor Who's A Christmas Carol

From: Steven Moffat
To: Toby Haynes

Kazran Sardick is the meanest man on the planet of snow. He hoards his billions, lets a world starve at his door, and turns any unfortunate who gets in his way into an Ice Statue. But how did he get to be so mean? One bitter Christmas Eve a mysterious stranger in a bow tie takes Kazran on three incredible journeys – into the past, the present, and the future.

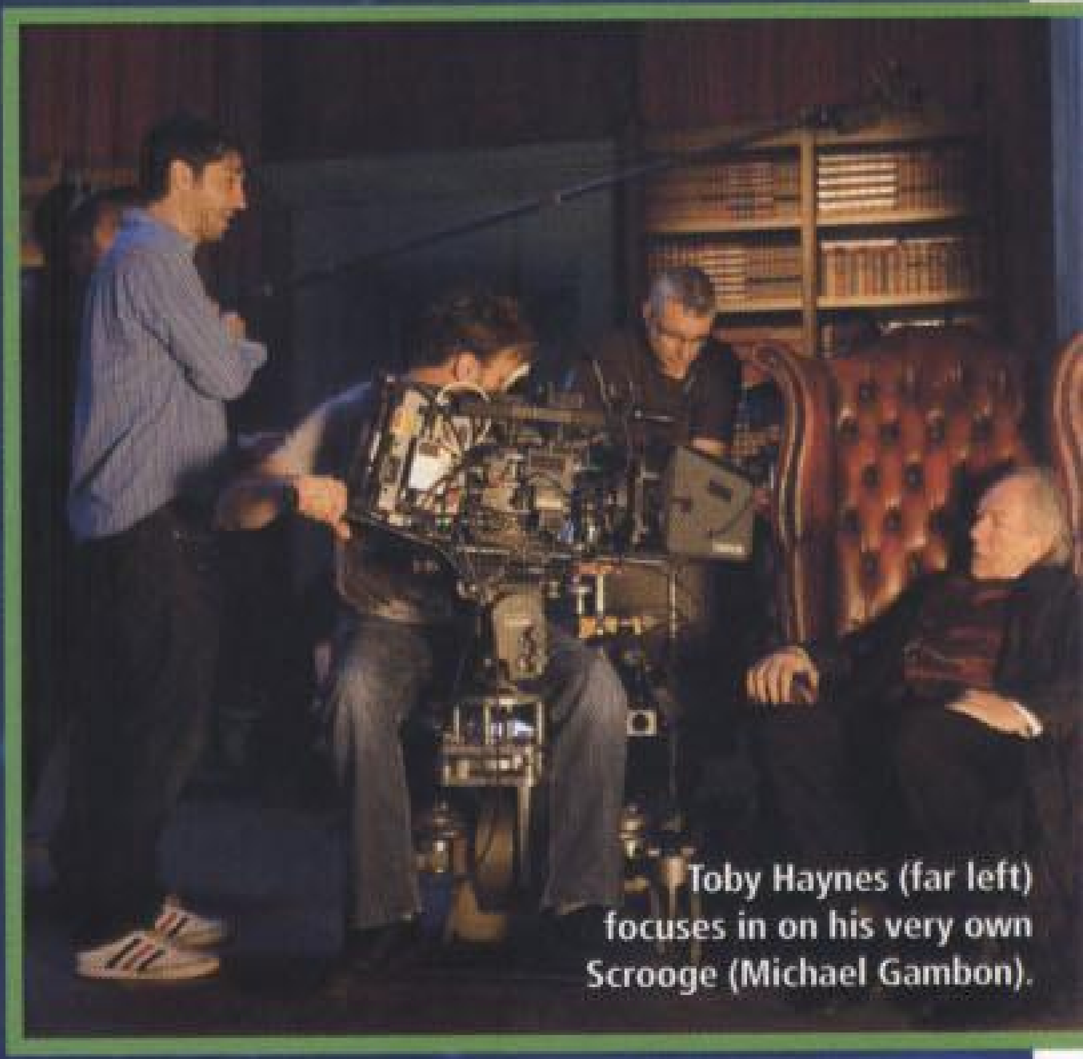
Tonight the Doctor will save more than the universe – he will save a soul.

It's *Doctor Who's Christmas Carol*. It's going to be the most Christmassy Christmas Special ever seen, anywhere. A nation will laugh and cry and sing – and never, ever forget it.

And I suppose you could always let someone else direct it...

To hell with the rest of television. Come and spend Christmas with us.

Steven, Piers and Beth



Toby Haynes (far left) focuses in on his very own Scrooge (Michael Gambon).

> "Nothing can compare to the prestige of doing the Christmas episode..."

DWM is on the phone to Toby Haynes, discussing how he was asked to return to *Doctor Who* to direct the 2010 Christmas Special, *A Christmas Carol*, following his work on the final two episodes of Series One. He has turned on his computer and is looking for a particular email from executive producer Steven Moffat – and it's at this moment that it suddenly becomes clear just how busy a man Toby is...

"Hang on a minute," he says, "I've got 856 unread email messages..."

As we speak, he's coming to the end of his work on Episodes 1 and 2 of the forthcoming Series Two. "I'm in the edit for those now," he notes. "The reason I've been so busy is I've been editing those and doing the sound and visual effects for the Christmas Special at the same time. It's sort of too much to do, really, but it's fun!"

The next series' two-part première has taken him across the Atlantic, for location filming in Utah, and its scale and ambition has kept him busy in many other ways. (And no, it's far too soon to be talking about it now!) After five episodes in a row – and none of them exactly low-key! – Toby's life is slowly returning to normal. We're guessing that inbox is going to take some time to clear...

"It was pitched to me," Toby says of *A Christmas Carol*, of the email he received from Steven Moffat, reproduced at the top of this page. "That's probably the best email I've been given by anybody. It was also the first time I'd ever been offered something straight off, not interviewed for it. I guess that was unusual, but it was a very neat fit for all of us. It was literally the greatest email moment of my life."

The timing of Steven's email couldn't have been better, as he managed to catch Toby just as his star was truly rising. "At the time, just before doing the editing of *The Pandorica Opens* and *The Big Bang*, my *Five Days* episodes went out and they got around 8 million viewers each," he says. "There were all these articles in the press about the return of great British drama. I was in the unusual position, for probably the first time in my life, that I'd probably be able to choose what I was going to do next – as opposed to beg, which is the usual pattern of things.

"I think they [the *Doctor Who* executive producers] were keen to lock me down before I started getting offers of other stuff, and there was definitely interest from elsewhere. But for me it was a no-brainer. There was nothing really out there that could compare to the prestige of the Christmas episode."

And he clearly means it. When Toby talks about *Doctor Who*, his love for the series is obvious.

"When I read Steven's email, it really sounded like a brilliant concept. It obviously shows he had a different story in mind before he wrote it – because this was long before he'd properly written it – but it just shows that it's just such a great idea, the Doctor being the Ghost of Christmas Past, Present and Future. It was a brilliant, stand-alone concept, and that's what I was excited about. ►

◄ I knew that we could make something that would feel filmic and be individual, something that would just stand out and not be part of the usual series."

So, decision made, Toby started to make plans for *A Christmas Carol*. But where do you start? What makes a Christmas Special truly Christmassy? How do you fill an hour-long science-fiction drama with all the seasonal trappings you'd expect? How do you make Christmas on an alien planet?

As Toby talks about the seeds for the look and feel for the episode, a couple of things quickly become clear. First of all, the filming of *A Christmas Carol* wasn't without its challenges. And secondly, the thought, care and attention to detail lavished on the episode is breathtaking. There is a real sense that everything on screen is there for a reason, and plays a part in telling Toby's story.

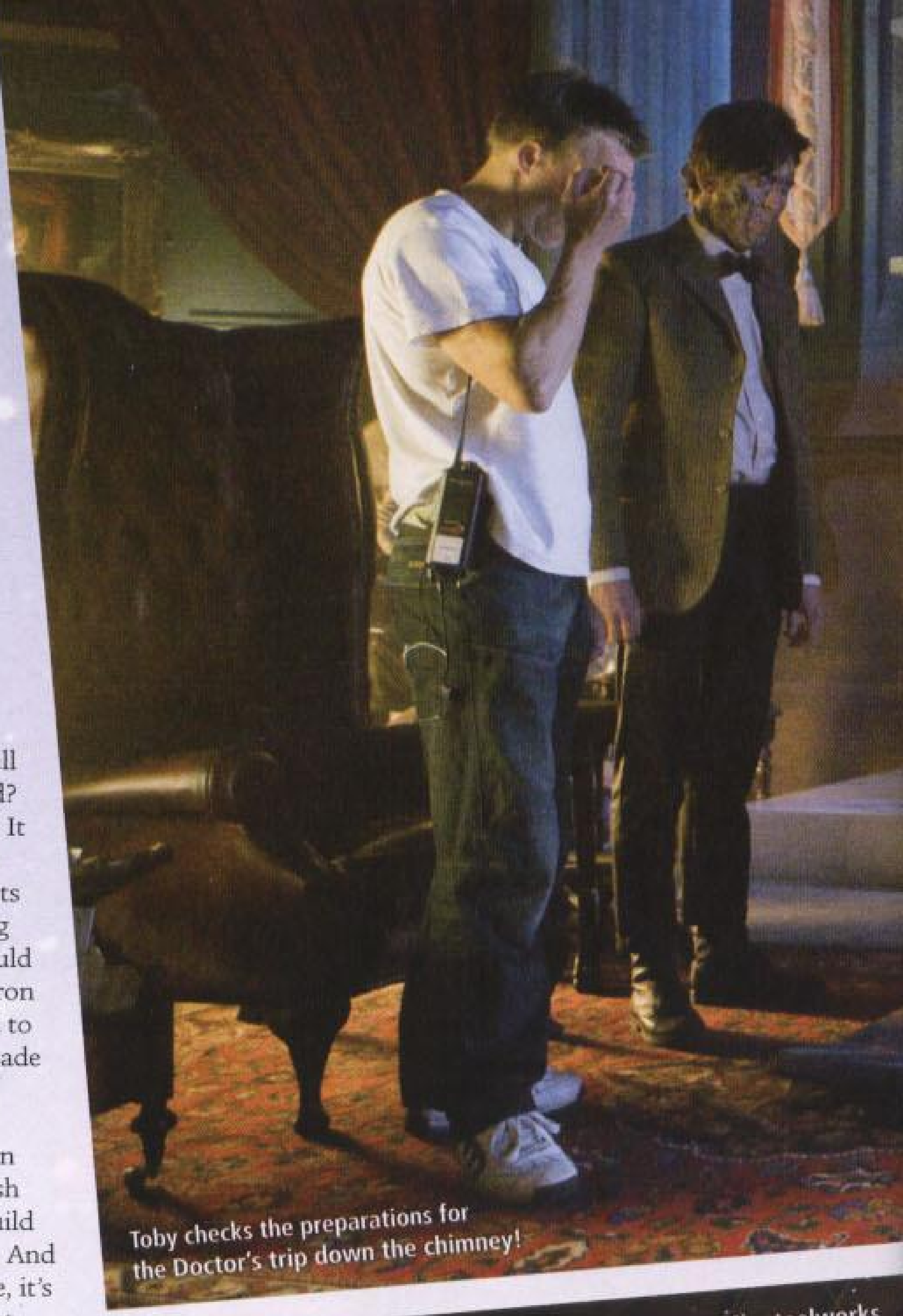
"In the email," Toby explains, "Steven says it's got to be the most Christmassy Christmas Special ever - and that was basically the brief. And then, what did I do to make it Christmassy? Well, it was the source material. We knew it had a Victorian element to it, so we knew we wanted a Victorian, Dickensian feel. So, that was going to be one of the challenges. We knew that one of the easiest ways to make things Christmassy is to put snow everywhere - but the story had to end with snow and not begin with it, so that was another challenge. We had to find other ways to make it feel cold and Christmassy.

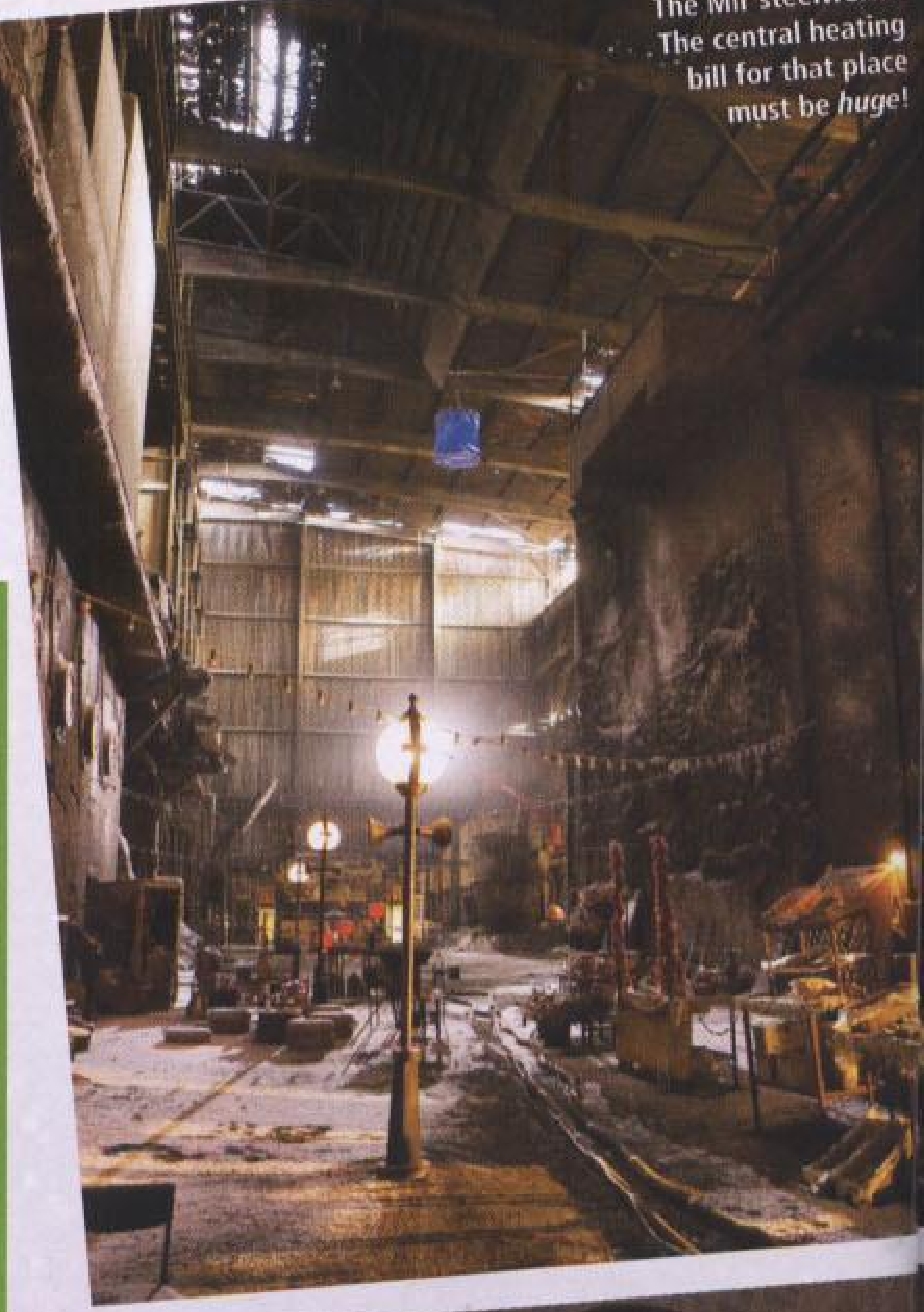
"It's easier to answer if I say that the *biggest* challenge was being faced with a story that's not set on this planet," he says. "You know, you're trying to film in Cardiff, everywhere looks like Earth and it's very hard to make something look fantastical. It took ages, actually, to find the right location. We eventually found the Mir steel works, out in Newport. We were looking to use the exterior, but I sort of wandered inside and got a bit lost and found this space in between these great furnaces. Everything was steel and metal. And I suddenly realised we would be fools not to film there, because it was the only place that seemed like somewhere else. It was the only place that was fully enclosed in its own world - nothing in there looked like something else, it looked like its own thing. Nothing looked earthly. It was great. I thought, 'How does this fit with our story?', and I realised we had to sort of make an image system which could exist with it. That was when I started to think about it being a slightly amphibious world.

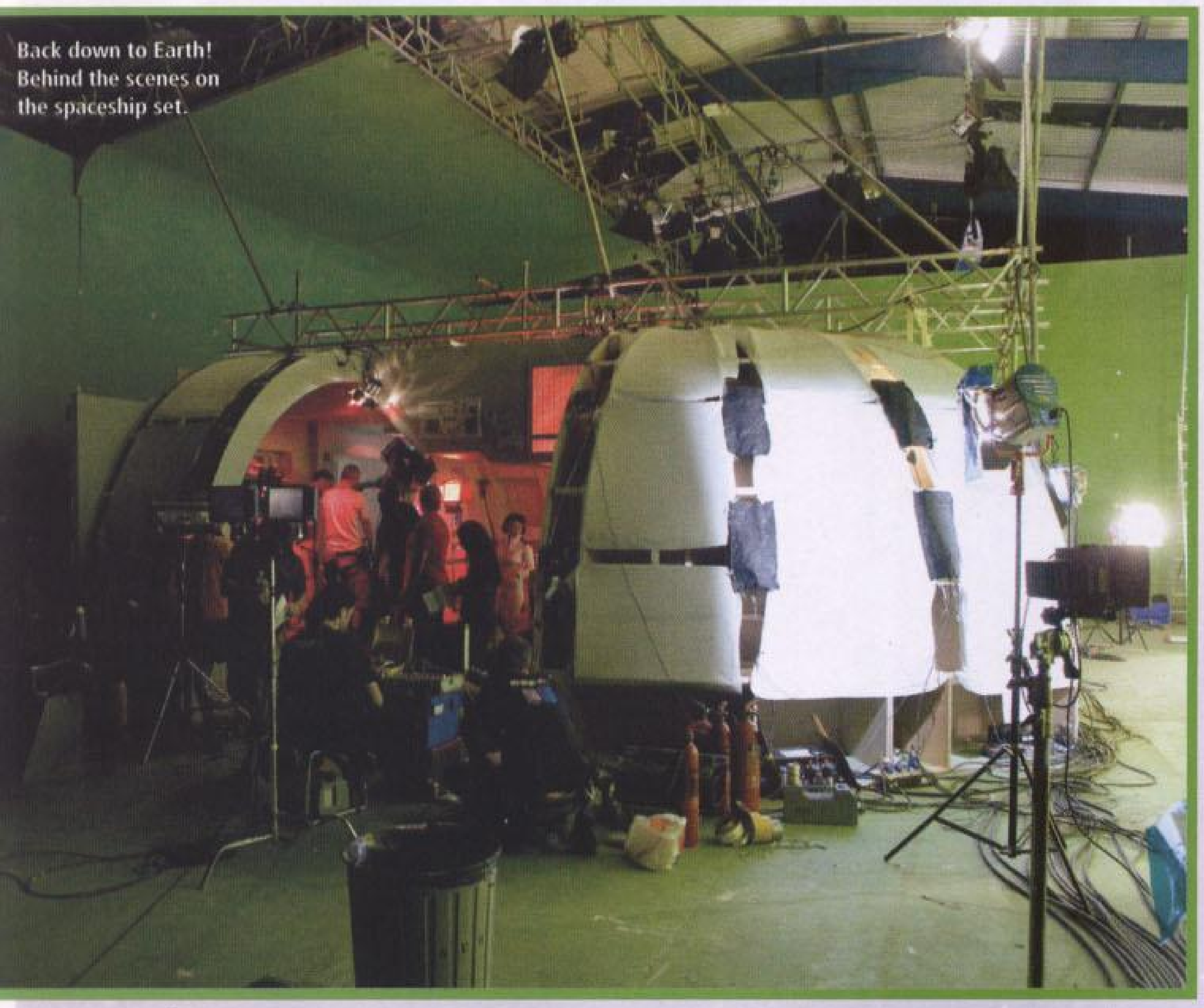
"This is a world where the people co-exist with fish," he continues. "Fish are floating in the air. What does that tell you about the architecture of that world? What does that *define* about that world? It couldn't just look like a high street, that would look rubbish. It had to look like its own place. That's when I started coming up with the ideas that the windows should be round - the buildings are like great iron ships, rusting hulks of ships. Ships need to have round windows, because they're made out of metal and square windows don't really work. You have grilles over those windows so the fish can't get in. You even have grilles over the chimney pots, so fish can't fly down them. It just started to build an image system which had a logic to it. And that defines the look for you - otherwise, it's just plucking stuff out of the air, and that never looks as good as something that's fully thought through."

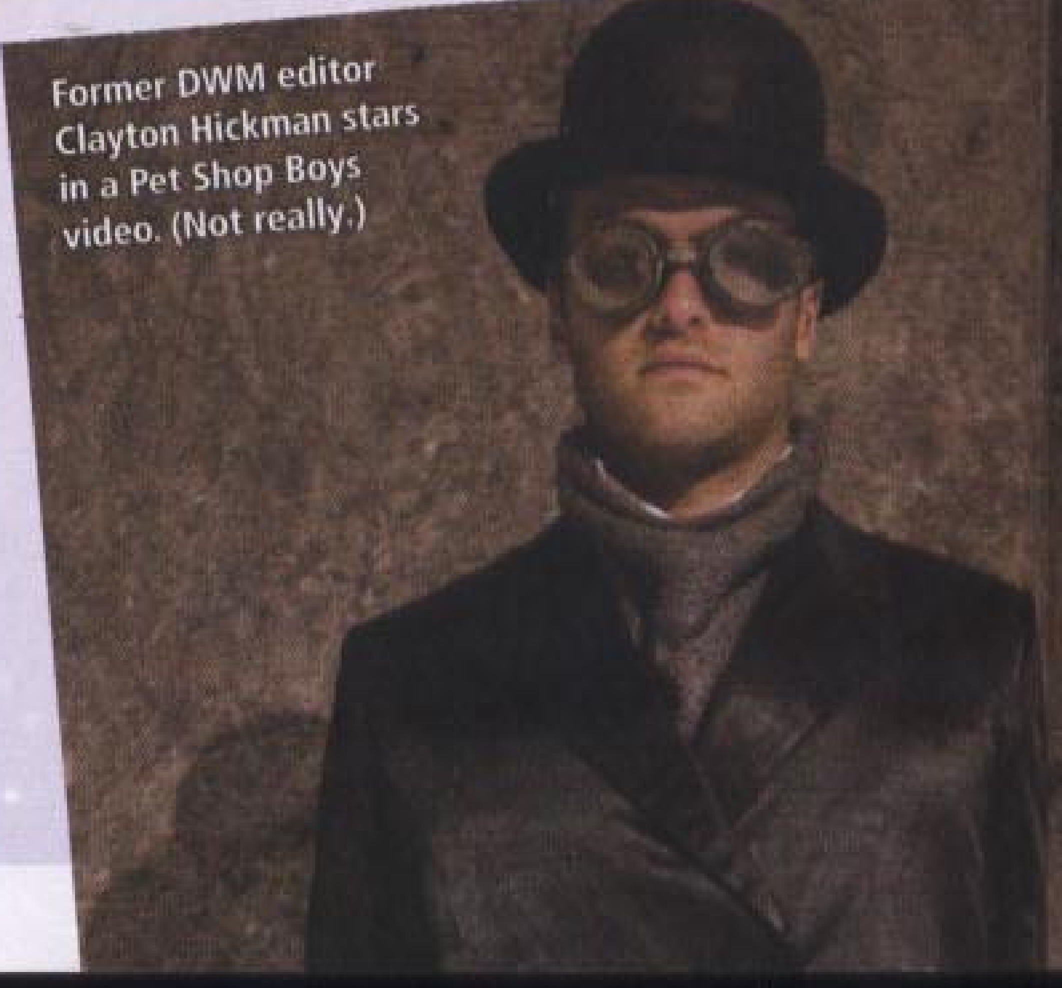
There is, of course, more to a world than the buildings on its surface. Those buildings house

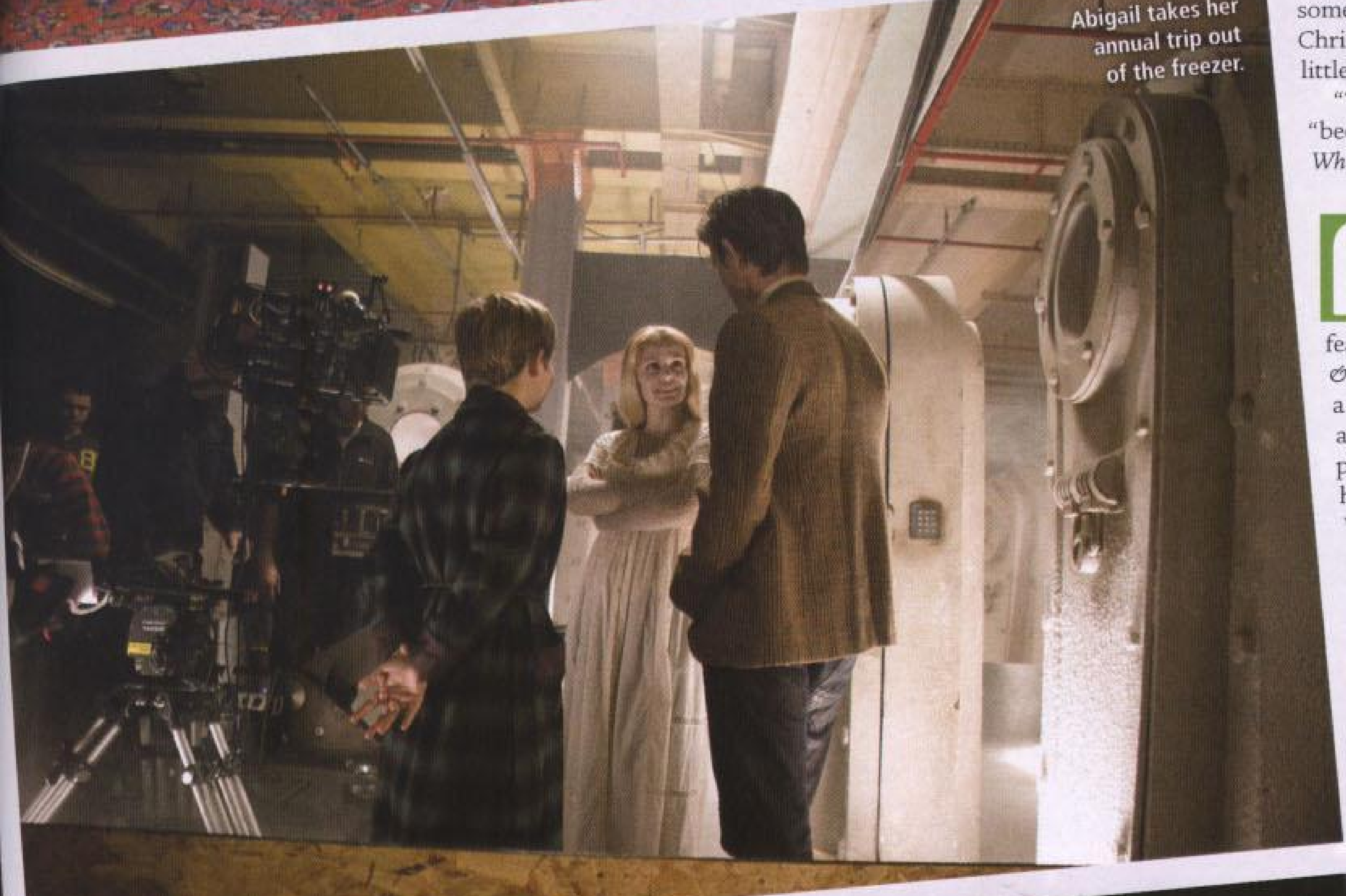
"This is a world where the people co-exist with fish. The buildings are like great iron ships, rusting hulks of ships..."


Toby checks the preparations for the Doctor's trip down the chimney!


The Mir steelworks. The central heating bill for that place must be *huge*!


Back down to Earth! Behind the scenes on the spaceship set.


Former DWM editor Clayton Hickman stars in a Pet Shop Boys video. (Not really.)



Abigail takes her annual trip out of the freezer.

Abigail's family, cap in hand and hopeful of help from Sardick. Fat chance!

people – and the same depth of thought was given to the inhabitants of Sardicktown.

"I realised that the world would have affected the way that people dressed," Toby says. "It would have been very cold and austere. You know what defines Dickens? It's austerity, and it's people making do. So, we translated that to science-fiction and looked at what our world has to offer. We're saying, 'This is a world where they don't have much. They're a poor people. All they have is what they can build and what they can make out of metal, out of the ore that was there.'

"The clothes would have evolved," he continues, "so they're all wearing thermal clothes. We looked at Russian peasants and people like that for inspiration – people who have to survive in the cold and don't have much money. I also said, 'Wouldn't it be great if they wore goggles?', because that would give them that amphibious quality. If they're in this cold air that is filled with fish, they don't want fish pecking at their eyes. The ice particles too, as they move through the air, those might hurt their eyes. So, the goggles would sort of hint at something amphibious, something of both water and land.

"And then," he adds, "when it came to Kazran's study... Outside is very blue, and we know that we're going to make it a snowy world at the end. But inside Kazran's study, we made sure we gave just a hint of Christmas. So you've got Christmassy colours in there – the greens and the reds. But again, that was another challenge. You have to get someone's study – someone who doesn't *like* Christmas – to feel Christmassy. Everything was a little bit of a challenge, quite difficult to do."

"This has," he says with some certainty, "been the most challenging episode of *Doctor Who* I've done."

A *Christmas Carol* marked the *Doctor Who* début of Michael Pickwood, the series' new production designer. His long career in film and TV has featured design work on films including *Withnail & I*, *The Krays* and *Let Him Have It*, along with a list of high-profile TV shows such as *Marple* and *Kavanagh QC*. Freed from the bounds of planet Earth, though, Michael's imagination has gone into overdrive in service of *Doctor Who*'s more outlandish adventures. Toby describes working with Michael as "one of my favourite parts of the process," and happily credits him with much of the success of the episode's look.

"He's a real visionary," Toby says. "I think we were really lucky to have Michael. This is someone who has precedence in movies, and he understands architecture. He's so erudite and knowledgeable – and eccentric. You know, he's kind of like the old Doctor. You meet him and he just baffles you with wonderful technical and artistic information. And then, he's also someone who can really run with an idea. He took the ideas I had about the amphibious world and he made them work. I wanted this iron-works feel, I loved rivets, things like that. And he made things with big rivets on, on such a big scale.

"It was his idea to go to the Mir steel works in the first place," he adds. "He told me that and I resisted because I didn't think it would be the right place. And then when I did, it was a brilliant location that gave it all to us."

Michael is sticking with the series, and will continue to work as production designer throughout this year. "He's the perfect designer for *Doctor Who*," Toby reckons. "He's someone who understands the concepts. Doctor Who is the smartest man in the universe, and Michael is the smartest designer. He really makes sense of the nonsense ►

Old Kazran, completely oblivious of the Blinovitch Limitation Effect!

of it, he gives it a logic. He just has a lot of fun with it, you can tell how much he's enjoying it.

"This Christmas Special cost less than any of the others," Toby notes, "and yet I think it looks and feels like a movie. It looks really coherent in its design. A lot of that is to do with Michael, a lot of that is to do with Stephan Pehrsson's lighting, and I'd like to think a lot of it has to do with having a cinematic sensibility when you're directing it as well. If I didn't have those guys, we wouldn't be able to make it feel a coherent as it does, as smart as it does. They really did put their all into it."

The Christmassiest Christmas ever!

"At the readthrough, Michael Gambon said his first line then mouthed, 'Is that all right?' I just put my thumbs up. I was over the moon!"

All the beautiful sets and well thought-out worlds would mean nothing, though, if they remained empty. Toby was very fortunate with *A Christmas Carol* to have two high-profile guest stars. Actor Sir Michael Gambon, veteran star of stage and screen, filled the Scrooge-shaped hole of Kazran Sardick, while opera star – and acting ingénue – Katherine Jenkins played the ice-hot Abigail Pettigrew. Though they came from opposite ends of the spectrum of acting experience, their impact on the episode's success was immense. And, for Toby, it was simply a thrill to work with both of them.

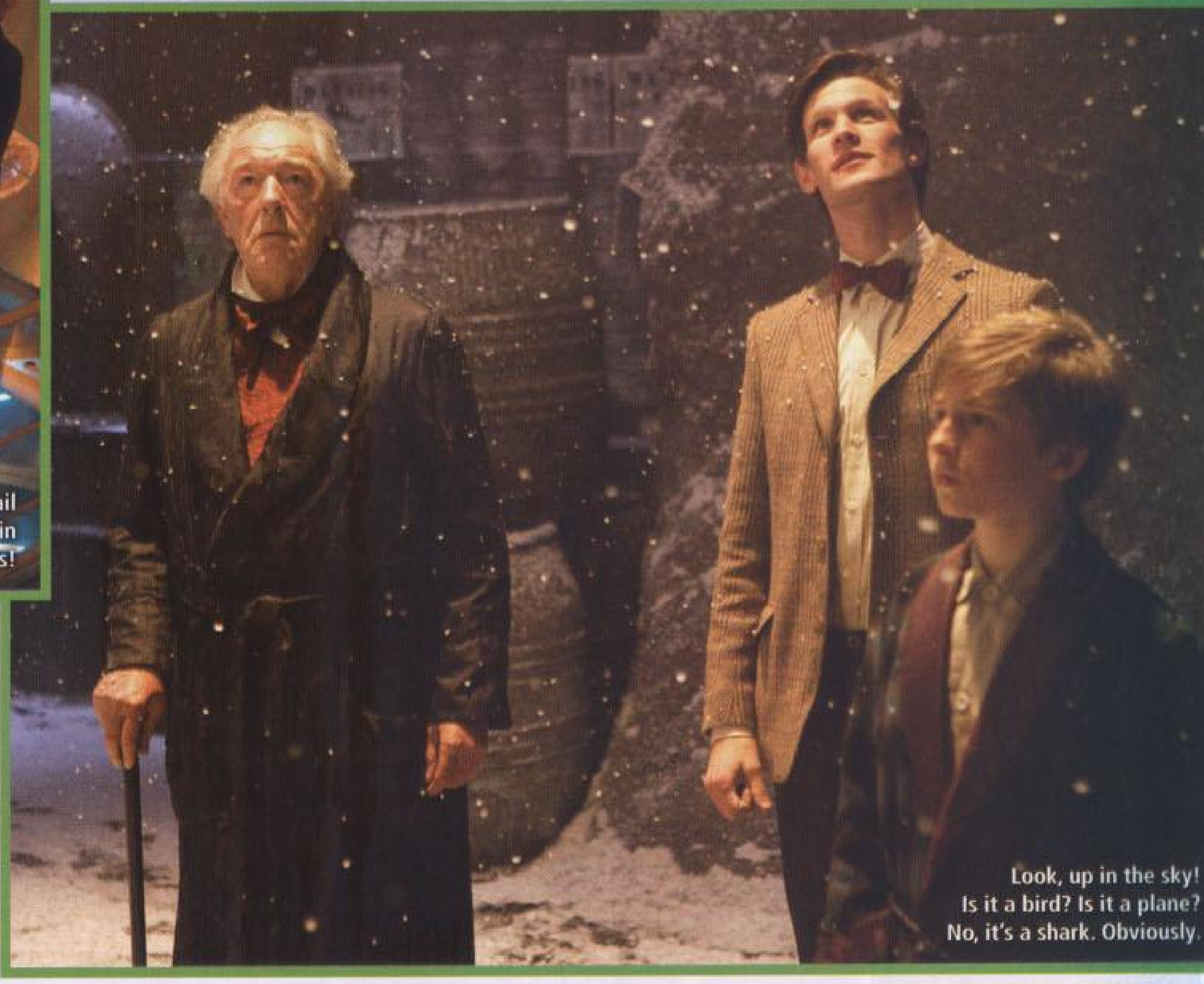
"To see Michael Gambon and Matt Smith play together – to see Matt opposite someone of that stature, who matches his character in size and presence – was a great pleasure," Toby says. "Also, Michael just doesn't have to *do* much. He kind of just says the words – he can say anything, and he makes it sound weighty and important and powerful. I remember in the readthrough, he said the first line of the script then looked up and mouthed, 'Is that all right?' And I just put my thumbs up and went 'Yes, it's cool!' I was so over the moon!"

And it wasn't just his performance that Toby found captivating. "Basically, me and Matt just sat by him all the time," he says. "When we were waiting for scenes to be set up, he told so many stories from his acting past. Hollywood stories, stories from London – it was just enthralling. The filming took second place to hearing Michael Gambon's latest story! He was great. He was lovely. What a guy."

To accompany Michael's Kazran, Toby needed the perfect actress to fill the role of Abigail. Someone delicate and beautiful was in order, with maybe a hint of sadness – and a kick-ass singing voice.

"I can't remember what the order of events was," he says of Katherine Jenkins' casting, "but I think one of the thoughts was that, whoever we got for the role, we would need someone to sing for real anyway. We were going to need a singer – and obviously we're always reaching for the stars, so we thought maybe someone like Katherine Jenkins would be able to sing the song for us. But I don't think we knew that she'd be at all interested in actually acting for us!

Every Christmas, Abigail and Kazran get a trip in the TARDIS. Lucky swines!



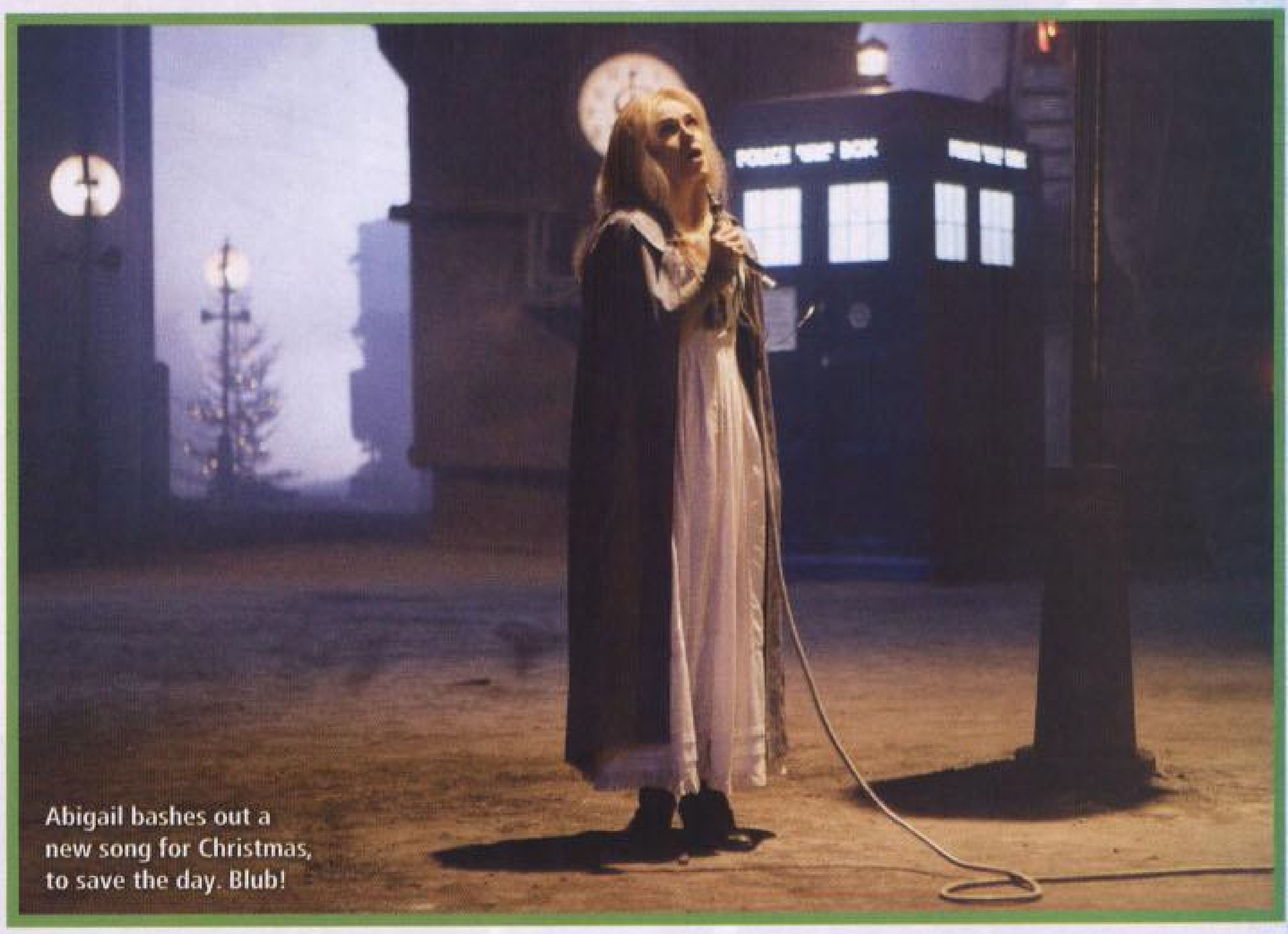
Look, up in the sky! Is it a bird? Is it a plane? No, it's a shark. Obviously.

"I can't remember whose idea it was, it might have been Andy's [Pryor, casting director], but we just got Katherine to do the audition tape as well – and it blew us away, it was just really good. I guess she came into our minds as a singer, as somebody who might possibly have provided the singing voice for another actress for us, but she came as a fantastic package. She just blew us away. It really made her the absolute obvious and only choice for the role."

Abigail's haunting song will remain one of the most memorable moments from the episode.

"At the end of the episode," he says, "the way that she saves the day is by singing a brand new hymn, which was written by Murray Gold, inspired by the script. It really is a very haunting, very beautiful song that he's written. He wrote it in just a few days, in between writing the rest of the episode's music. God knows how he managed to pull it out in a couple of days because it's fantastic, it's absolutely beautiful.

"You know, it's a real credit to Murray: he's such a talented writer and he threw this together and when I first heard it, I thought it was really emotive and it almost got a tear going. Of course, during the editing process when I'd heard it a thousand times, I could have killed it! I grew to absolutely hate it! But then we rerecorded it for the final version. Murray rescored it; originally it was just a piano, but now it had a full orchestra to it. Hearing it now in the final mix, again it gets the emotion going. It's beautiful, fantastically powerful – and it's a great ending to a story."



Abigail bashes out a new song for Christmas, to save the day. Blub!

With Katherine Jenkins stepping into her first acting role and Michael Gambon playing 'Scrooge in space', *A Christmas Carol* follows the fine *Doctor Who* tradition of throwing those involved well out of their comfort zones. Does working with actors in such unusual and unfamiliar surroundings make *Doctor Who* a particularly rewarding job for a director?

"Well, you're preaching to the converted," Toby admits. "I am doing a job that couldn't *be* more rewarding for me. I was a massive *Doctor Who* fan as a kid, I'm doing my dream job. And doing the Christmas Special was the *zenith* of that job. Being given Episode 1 and 2 [of the next series] was also a great honour, and so it continues to be happy days for me. But that said, it is the most challenging job in television. From a technical point of view, you have to create the universe on a shoestring – and the Christmas Special, out of all my jobs, was by far the most demanding. Mainly because it was set on another planet – there's not one element of it that is present-day Cardiff. Nothing came easy.

"At every stage of this production, it has been challenging and difficult and hard work," he continues. "Pre-production was hard, the filming was massively difficult, doing the effects for it has been the biggest undertaking the Mill has done for *Doctor Who* – and they have done incredible job. I don't think they've ever done better. I thought the Cyberhead and the spaceships in *The Pandorica Opens* were the best things they have ever done, but this just blows it away. There's stuff in there you can just look at and think, 'That is a real animal, that is a real thing.' The sound department has had to work overtime, too, creating a world that has its own logic. We listened to it for the first time and thought, 'This just feels *normal*' – and it's not normal, this is a different world. And so everybody has worked weekends and worked their hardest to get this to the point that it is. We've all bled over this particular film because it's been really hard to make – but I think it's been a lot of people's best work so far."

But, for all the hard work, the series brings out the best in those involved. "*Doctor Who* is a unique thing," Toby says. "We're lucky that we get to do it, because we get to do things that we never get to do on other dramas. But it does take over your life. But it's the best thing, really. It's great – but I am going to need a break!"

That break, coming after five consecutive episodes of the series, will have been well earned. But surely, given how much he loves *Doctor Who*, Toby wouldn't hesitate to return if he were asked?

"Yeah, of course," he says. "I mean, hopefully there will always be a place for me in *Doctor Who* – and there's always a place for *Doctor Who* with me. It's such an inventive show because no one episode is the same as another, you're always coming back to a different show, so you don't get bored. It's *the* most creative job in TV, I think. On all scales, it's the closest thing to making a movie as well.

"And the exposure is different," he adds. "You know that millions of people will watch this – it's going to have massive exposure, there's a lot of people interested in it. And while you're making it, it's like being under a microscope. Everything's on a different scale. I don't think there's anything like it in drama – unless you're making a popular franchised movie like *Harry Potter* or a superhero movie or something that people are fanatically interested in.

"Most of the time, working on dramas, people don't know what show you're working on because it hasn't been on television yet. But with *Doctor Who*, *everybody* knows it, it's world-renowned. You're under the microscope in a way that's like nothing else. And that has its own challenges. It is like nothing else – and that's what so wonderful about it." DWM

CHRIS EMMA MICHAEL WILL

THIS ISSUE EPISODE 697 - ROSE

THE SECOND COMING...

A new team picks up the quest to watch all of *Doctor Who*... The DVD is in, spinning at a thousand revolutions per minute... but can they *feel* it?

Compiled by PAUL LANG | Artwork by ADRIAN SALMON

MEET THE TIME TEAM!

It's a Saturday afternoon in late November, and four people are about to set off on the trip of a lifetime. Their journey will start in editor Tom's flat in Stockwell rather than a junkyard in Shoreditch, but it will be just as thrilling. Together, they will visit alien worlds, face terrible monsters and learn the secrets of a mysterious blue box. Their task is to watch all of the modern era of *Doctor Who* in order, starting with *Rose*, then share their thoughts on how brilliant, brave and bonkers it all is... Oh, is that the doorbell?

First to arrive is **WILL HOWELLS**, who works in politics and describes himself as an internet geek, cult TV fanboy and pub quizzer. He claims the first *Doctor Who* story he ever saw was 1988's *Remembrance of the Daleks*, but he also has vague and unexplained memories of a glamorous lady regarding a giant brain. As Will takes his seat, he is alarmed find himself watching BBC dance show *Strictly Dance Fever*, which is showing as a warm-up, just as it was on the evening *Rose* was first broadcast.

Next up is graphic designer and artist **EMMA PRICE**. She is very fond of Nando's, and her earliest memory of *Doctor Who* is Peter Cushing and Bernard Cribbins spinning some multicoloured Daleks in Bedfordshire. "I was excited because I grew up near Bedfordshire," chirps Emma as she perches daintily on a stool. "Ooh – Graham Norton!"

CBBC presenter, YouTube vlogger and *Who* obsessive **CHRIS JOHNSON** is third through the door. Chris was furious to be born just over a year after the original 26-year run of *Doctor Who* ended, thus missing the whole thing, and has spent the rest of his life trying to catch up.

Last up is **MICHAEL CREGAN**, who inhabits the glamorous world of soap magazines by day and the equally glamorous world of *Doctor Who* fandom by night. Michael has seen all of *Doctor Who* that remains to be seen, and listened to every second of the rest. That's dedication. His earliest memory of the show is of Sarah on the speedboat thing in 1975's *Revenge of the Cybermen*, but he also remembers seeing *The Sontaran Experiment*, "although that was probably a repeat."

So, the Team have met, cups of tea have been poured, Graham Norton has stopped chattering, and the time has come to meet the Doctor and Rose. *Eeeeeeeeeeeeooooooooooooow!!*

The TARDIS comes crashing down the new-look time vortex, as new names thunder towards us. Christopher Eccleston! Billie Piper! *Rose* by Russell T Davies!

"We're straight in there with the opening titles!" Will's all a-shiver. "I'm all a-shiver! It's new and exciting."

"I love this slow pan through the stars that plummets through the atmosphere, down through the clouds and slap-bang into London," enthuses Chris. "It's a clear statement of intent."

"It's also a really lovely homage to the opening of *Spearhead from Space*," says Emma.

We soon see Rose Tyler for the first time. "We establish so much about Rose with hardly any dialogue," observes Will. "Two minutes in and we know she works in a shop, lives with her mum and has a goofy boyfriend."

Emma's got beef about Rose's work attire: "There's no way she'd be allowed to dress like that in a Central London department store!"

"But she works in the young ladies' fashion department," says Michael. "She's cool."

Rose then enters a creepy lift and emerges into a basement of deserted corridors. "It doesn't hang about, does it?" says Michael. "It's like the final episode of a whole other story, with Rose popping in for the climax."

Emma hears something unusual as Rose makes her way through the shop dummies. "Did anyone hear whooping? Is someone throwing her a surprise party?"

Doctor Who's new heroine!

Students, perhaps? Or maybe Graham Norton? Still, there seem to be an awful lot of those dummies lying around.

"None of the shots really focus on the mannequins," says Chris. "They *could* just be set dressing..." But they're not! Rose realises she's in big trouble as they come to life.

"And here's what sets this apart from a lot of older *Doctor Who*," says Emma. "We're so quickly introduced to the monster. Rose is in peril before she even meets the Doctor. So! Exciting!"

Then comes a helping hand and some timely advice. "'Run!' is a perfect first word for the new Doctor, kicking things up a notch as he tugs Rose away from the danger," says Chris. "And we just *know* it's the Doctor straight away," adds Will.

Chris' excitement about the Doctor is swiftly eclipsed by the sight of an under-dressed Auton thundering down the corridor. "Auton boobies! So why is it in an outfit from menswear? It clearly has little-to-no fashion sense. Or is very confused."

Emma is more surprised by how flippant our hero seems about Wilson's death. Does this suggest a different kind of Doctor? No time to ponder this, though – the Doctor's decided to blow the roof off the shop! Will's got goosebumps. "A big explosion! And a police box in the street."

"Rose doesn't seem to notice the box at all," Emma ponders. "And why is she still carrying that plastic arm?"

Michael is very impressed so far. "I loved the TARDIS introduction – it's very gradual. When you

> **"We're so quickly introduced to the monster. So! Exciting!"** – EMMA

The Time Team stake out the base of the Nestene Consciousness!

compare it to the TV Movie, it's all fresh and new, not some dull old facts dumped on you," he says. "And the explosion shows the stakes," adds Chris. "It isn't a wobbly effect, it's big, blockbuster bad times!"

Next morning, Rose is safely back at home with her mum, who the Team are already a bit in love with. "Jackie is brilliant," says Will. "Almost every line is funny and real." Michael agrees: "There's never been anyone quite like her in *Doctor Who* before." "Nice scene between Rose and Mickey, too," adds Emma. "But does anyone get the feeling she's just not that into him?"

It's not long before the Doctor appears again, this time peering through the Tylers' cat flap. Emma is impressed with Rose's pluck. "She is incredibly confident, pulling this 'strange man' into her flat even though he just blew up her shop."

Mickey: nothing strange going on here.

The dummy hand from earlier chooses this moment to come back to life. "Those Autons!" says Chris, in despair. "When will they learn that throttling the Doc doesn't get them anywhere?" Jackie can't hear the Doctor trashing her front room due to the loudest hairdryer ever. "She should take it back," says Michael.

"There goes Rose again," says a delighted Emma, "running after the Doctor after he's just saved her from an disembodied arm! She's a feisty one."

Michael isn't sure he's taking to the Doctor. "There's something interesting about him, but he's a bit distant. When Eccleston's grinning, he doesn't seem comfortable. Of course, it could be the Doctor trying to be jolly, but not being very good at it. In which case Eccleston is just perfect. Hmmm."

"This tracking shot out of the flat block is incredibly long," says Will, "maybe the longest single shot ever in *Doctor Who*? Great way to get a chunk of exposition out."

"And a war is mentioned," notes Chris. "What war's this then, eh?"

Everyone is impressed with the Doctor's big "turn of the Earth" moment. "Wow," swoons Emma, "that's a speech to steal a girl's heart. Feeling the Earth move? Shame about the leather jacket. And the ears."

Here's that blue box again! "The TARDIS just lingering in the background is getting me all excited, says Chris. "Even more so now I've heard it fading away. Those engines are like music to my ears!"

The Team are intrigued when Rose investigates what she's discovered and makes contact with Clive via the Internet. "I love that we immediately see how useful the internet could be for people who've met the Doctor," says Emma. "It's going to be more difficult for him to keep his secrets in the twenty-first century."

"Clive's background on the Doctor is a good way of adding info without the Doctor just declaring that he's an alien," says Will. "Although The Doctor's special alien skills apparently include being badly Photoshopped into history."

Meanwhile, poor Mickey is outside. Getting eaten. By a bin.

"I'm not a fan of this kind of CGI," says Emma. "But this is where we establish that it's a family show – the burping and the obviously-plastic Mickey are definitely for the younger audience."

"Rose is so selfish!" says Chris. "Me, me, me! She needs tó wake up and smell the plastic boyfriend."

With Rose in more danger, the Doctor turns up in the nick of time yet again, armed with an emergency bottle of bubbly. "Has he been following Rose all day?" asks Chris. "Or is he working nights as a waiter?" Will is also slightly unconvinced. "The Doctor has gone to ridiculous lengths just to shoot a cork ineffectively at Plastic Mickey from a champagne bottle that apparently contains no champagne," he says. "And pulling Mickey's head off is really quite gruesome," adds Will. ►

LIKE THAT? WATCH THIS!

A new Doctor faces the Autons? Will checks out the Third Doctor's début *Spearhead from Space...*

WILL SAYS: A *Rose* by any other name... is *Spearhead from Space*. Straight into the new series titles. An opening shot of space, panning to Earth. A mysterious police box. A new Doctor and a new companion. A Nestene invasion. Great stuff! In Part One alone we meet so many memorable characters: poacher Sam Seeley; the Harry Sullivan-esque Dr Henderson; hospital porter Mullins; and the Doctor's new assistant, Liz Shaw, of course.

It's quite unusual for *Doctor Who* that it's made on film, but what makes more of an impact is the way it's *shot*. I love the handheld camera in the media scrum and the tracking shot down a hospital corridor. *Doctor Who* had never felt so much like a movie before this. Its approach is similar to *Rose* but its aim is different: to introduce the audience, only six months post-Patrick Troughton, to a new Doctor.

DVD
BBC
DOCTOR WHO
SPEARHEAD FROM SPACE
The JON PERTWEE Years 1970-74

And here he is: a naked Jon Pertwee, stealing a physician's clothes. So whose clobber does the Ninth Doctor nick? Does he raid the launderette on the Powell Estate? The fitting rooms at TKMaxx...?

The Autons attack! Oh my God! Where's Jackie?!

"I'd love to see how breast implants would take over the world!" – CHRIS

The team are thrilled to spot the blue box again, but are growing impatient. "No! I want to see what's inside!" wails Chris. "Stop running around it and show me the brand-new shiny control room!" Will reckons the TARDIS reveal is great. "Giving Rose a glimpse and then making us wait while she runs around the outside works really well."

Emma is worried about Rose's sense of priority. "She's just walked into a box that's bigger inside than out, and *now* she's finally worried about Mickey!"

Meanwhile, the Doctor's waving around a little test tube of something gloopy. "Anti-plastic is a simple MacGuffin," says Will. "Russell's very sensibly decided that this episode is about Rose and the Doctor and hasn't tried to cram in a complicated plot too."

Chris has completely forgotten the plot, however – his mind is back on boobies. "I'd love to see how animated breast implants would take over the world. There's an episode all of its own!"

Unusually, the Doctor offers the Nestene Consciousness a chance to stop what it's doing and leave. "That perhaps asserts a dividing line between this new beginning and the more black and white 'kill the monsters' sci-fi of old," says Will. Predictably, the Doctor's offer is rejected, leading to a bit of good, old-fashioned smashing and killing as the Auton army comes to life. "I loved the fact the we got to see Autons actually smashing the glass this time," says Michael. "It was clearly one shot that they couldn't afford to do back in 1970."

Poor Clive becomes the new era's first on-screen (well, just off-screen) death. "By establishing him as a nice, family man, it's much more effective and affecting than the dummies shooting random shoppers," says Will. "And it puts Jackie in proper peril."

"The Nestene goo shouts 'Time Lord'," notes Chris, delightedly.

"Plastic? Fantastic!"

With the Doctor restrained, it's up to Rose to save the day. "I'm not exactly sure what Rose thinks she's doing here," says Michael, "but it's a charming bit of companion behaviour, and I can quite image Jo Grant trying something similar. Mind you, The Doctor doesn't seem to have much idea what to do once he loses his anti-plastic, but I'm glad he's improvising frantically."

Eventually, with the Nestene Consciousness defeated and the dummies out of action, the Doctor, Rose and Mickey are all safe – but there's one person Emma is really worried about: "Thank goodness, Jackie's okay!"

But what next? Will Rose slip back into the TARDIS when the Doctor's back is turned, like so many of her predecessors? Not this time. "When was the last time the Doctor gained a new companion by inviting them aboard?" wonders Will.

"It was Ace, stupid," berates Emma.

The Team wonder just how many adventures the Doctor has before eventually coming back for her. "Given how impatient he seems these days, I reckon he just came straight back for her," says Michael. "Oh, and that's the first time we've ever seen through the doors straight into the TARDIS. A nice thought, and only really possible now."

Emma is relieved when Rose changes her mind and runs towards the TARDIS. "Okay, he's not my idea of Prince Charming," she says, "but we've seen how ordinary her life is – how could she *not* go?"

As the glorious scream of the theme music begins, the Team consider what they've seen.

"It's certainly a very confident relaunch for the show," says Michael. "Perhaps not the greatest story ever, but a great introduction to a really charming new companion – and what seems like a very different type of Doctor."

There's one last surprise to come. "A preview of the next episode!" says Will. "That's new. And it looks cool. I want to watch it *now*." DWM

AND YOU SAID...

GARY FINNEY SAYS, VIA FACEBOOK:
A great relaunch to a brand new series of *Doctor Who*. Eccleston is superb and there's no regeneration sequence to slow things down – it just hits the ground running. Billie Piper is great, it feels modern, new and up to date and yet it remains *Doctor Who*.

LAURIE McHALE SAYS, VIA FACEBOOK:
One could literally feel the tension mounting as Rose heard the strange noises of an alien intruder in the basement of the shop she worked in. And after Graham Norton had left, she met some Autons too.

DAVID BRILLIANCE SAYS, VIA FACEBOOK:
I actually thought Graham Norton's voice was *supposed* to be there – I didn't realise it was his voice, and a technical glitch till later! An excellent episode, only marred slightly by the bin burping after it swallows Mickey, and the fact that all the 'evidence' that Clive shows Rose is only of the Eccleston Doctor, not any of his predecessors.

"Anything could happen..."

PETER NOLAN SAYS, VIA FACEBOOK:
What's remarkable is how much of a direct continuation this episode is. This tale of council estates and teens bored by the mundacity of ordinary life feels like it flows directly on from *Survival*. Meanwhile, the TV Movie functions as a pilot in many ways – distilling everything that works and doesn't work for *Rose* to embrace (large, floor-to-ceiling console room, pace and energy and romantic frisson) or avoid ('fancy dress' Doctor, handover from previous Doctor).

MANUS SHERIDAN SAYS, VIA FACEBOOK:
"Run!" And this madman takes Rose by hand, and off they run, pursued by Autons! I was worried about the show returning, it could never be as good as it was, but at that moment, I knew my favourite show was back and it was *fantastic*!

JR SOUTHALL SAYS, VIA FACEBOOK:
One moment that absolutely sold this for me, was the exact opposite moment to the one I'd been expecting. Rose's reaction on *leaving* the TARDIS after her very first flight – the realisation that she *had* travelled in space, that the Doctor *wasn't* just talking rubbish – is a priceless moment of subtle acting. You can see right there that Billie *gets* the show, and that more love and attention is being lavished on *Doctor Who* than probably ever has been before. It's just beautiful.

ANDREW BOWMAN SAYS, VIA FACEBOOK:
Christopher Eccleston and Bille Piper are both excellent, with able support from Noel Clarke and Camille Cadouri. However, I felt the plot to a bit lacking, despite some excellent set pieces, including the Auton Mickey in the restaurant getting his head pulled off.

NICK PEAT SAYS, VIA FACEBOOK:
Every single thing the TV Movie did wrong, this episode pulled off with aplomb – *Rose* managed to set the tone for the return of one of TV's best ever series which was slicker, cooler and – crucially – more inviting to newcomers than ever. Welcome back, Doctor. We missed you.

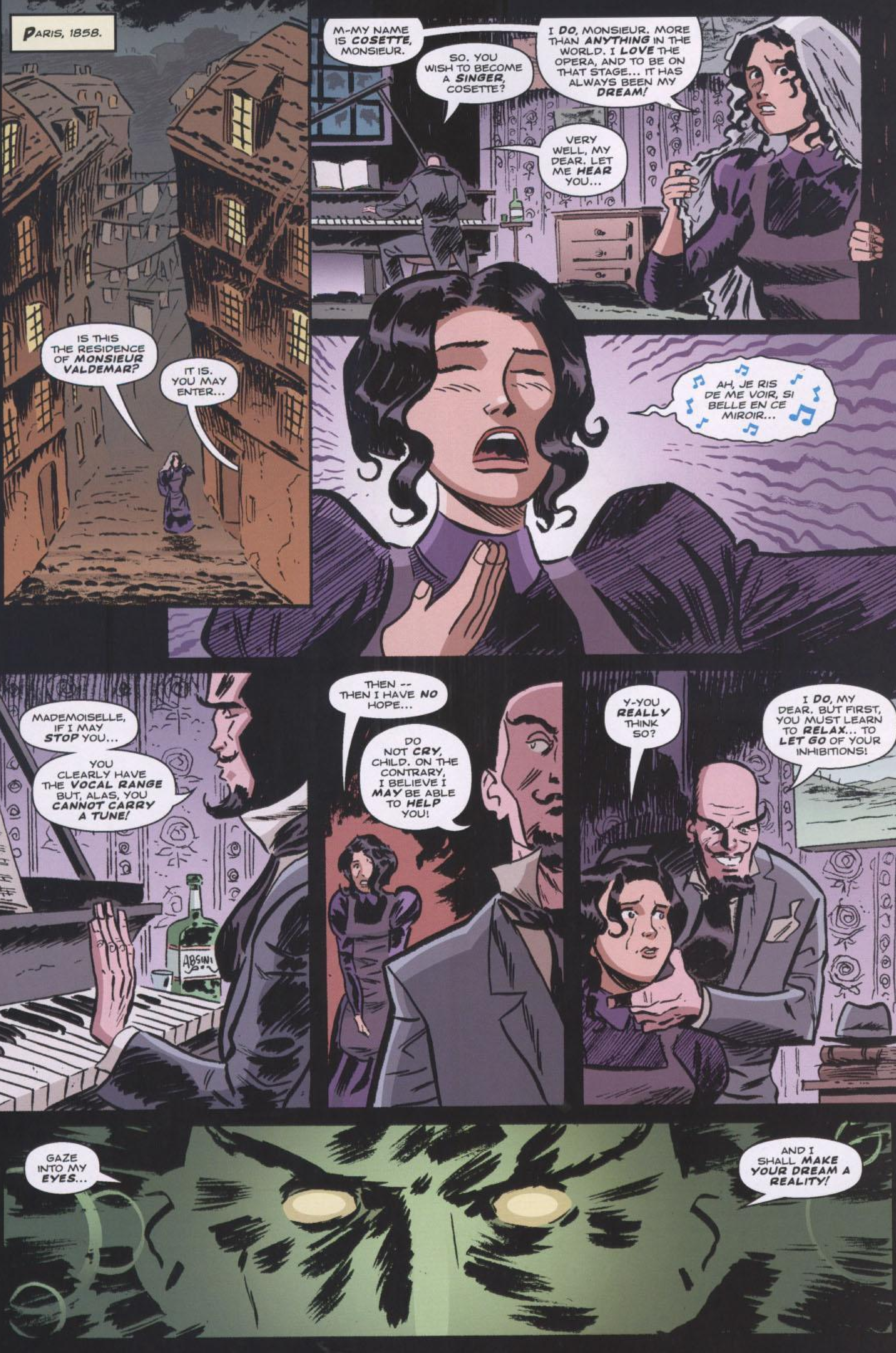
In Issue 431, The Time Team will be watching The End of the World, while in Issue 432 it's time for The Unquiet Dead. Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at www.facebook.com/doctorwhomagazine.

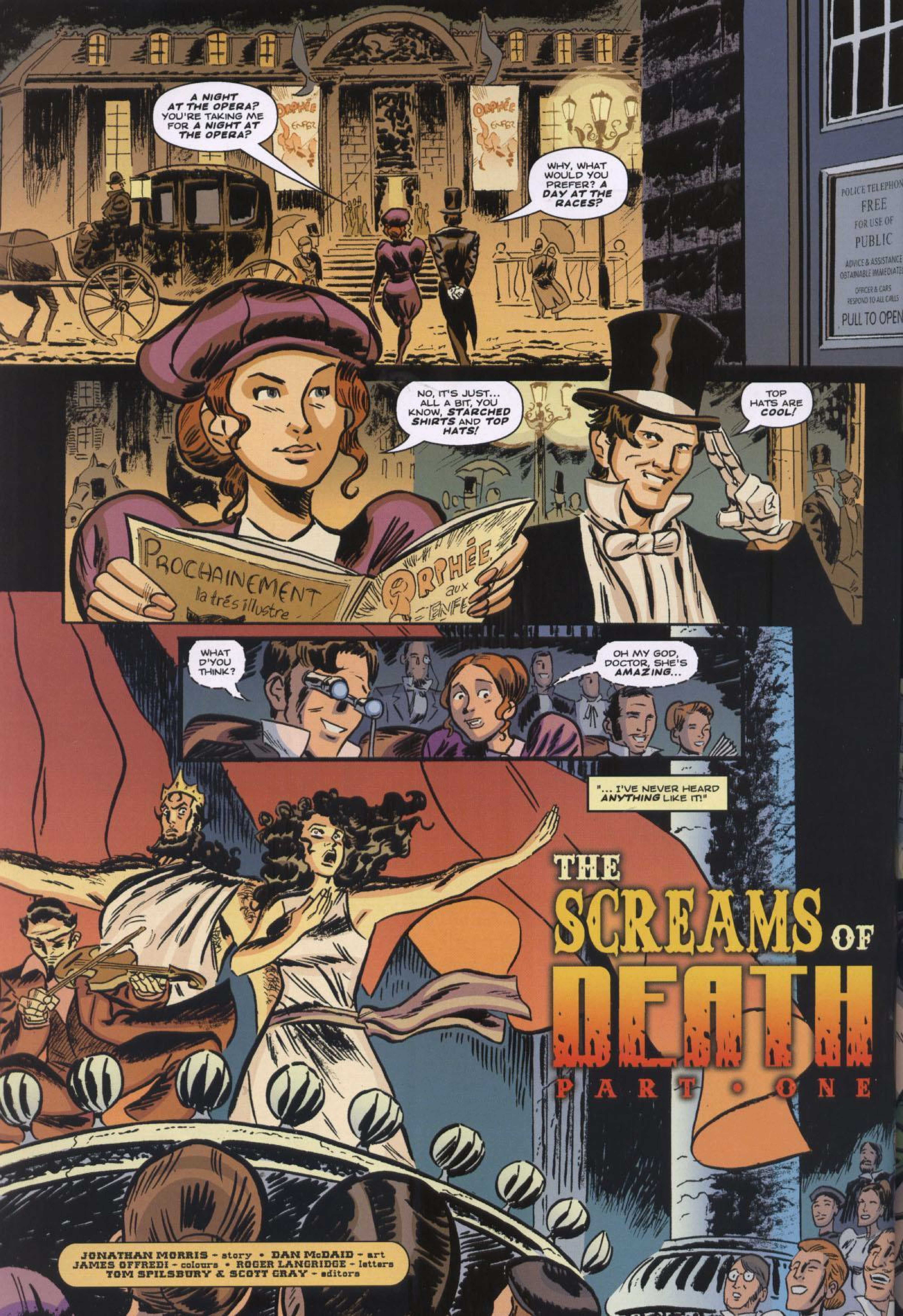
CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,271

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 212

ONE OR MORE REGULARS INCARCERATED.... 256

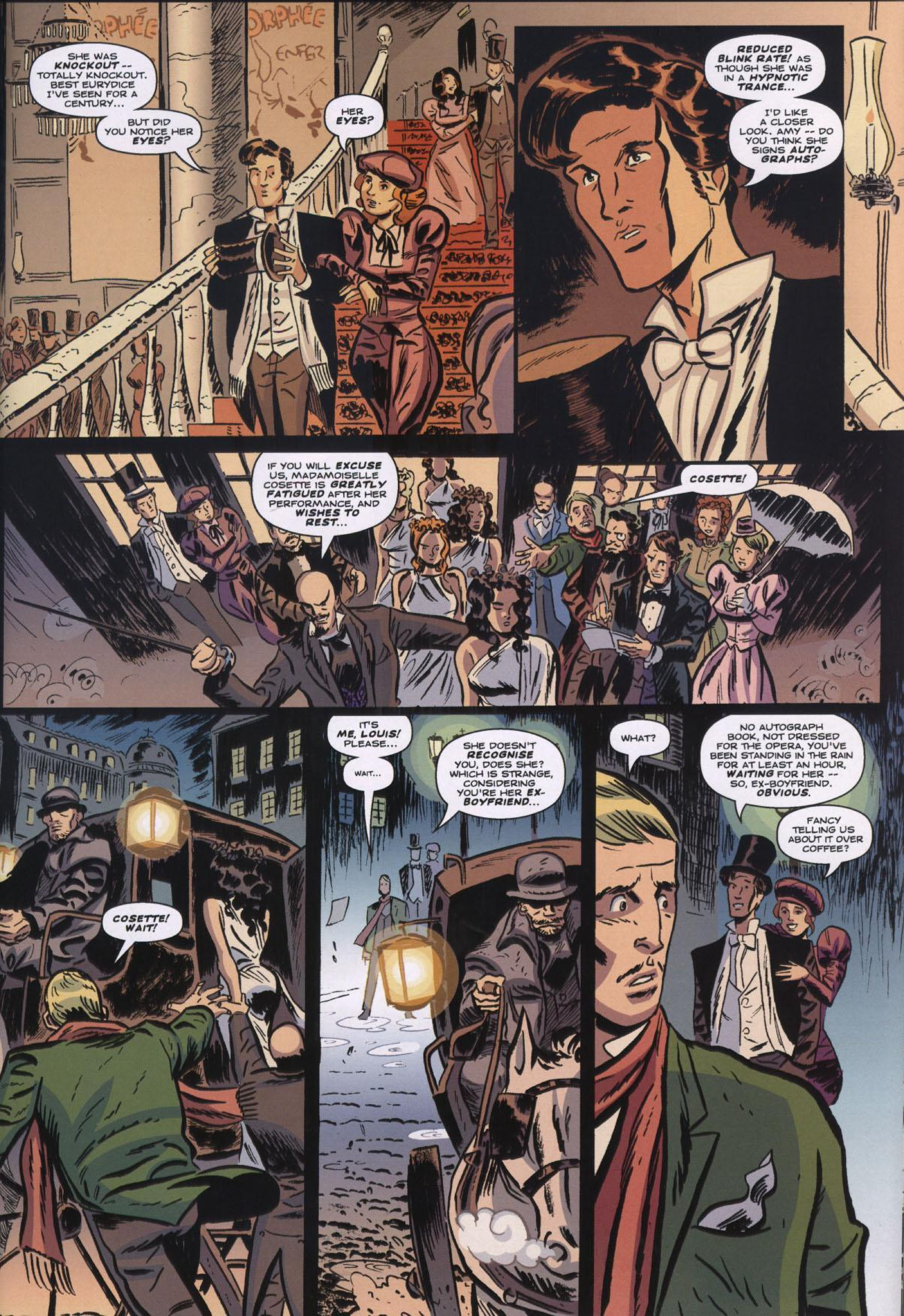

PARIS, 1858.
IS THIS THE RESIDENCE OF MONSIEUR VALDEMAR?
IT IS. YOU MAY ENTER...
M-MY NAME IS COSETTE, MONSIEUR.
SO. YOU WISH TO BECOME A SINGER, COSETTE?
I DO, MONSIEUR. MORE THAN ANYTHING IN THE WORLD. I LOVE THE OPERA, AND TO BE ON THAT STAGE... IT HAS ALWAYS BEEN MY DREAM!
VERY WELL, MY DEAR. LET ME HEAR YOU...
AH, JE RIS DE ME VOIR, SI BELLE EN CE MIROIR...
MADEMOISELLE, IF I MAY STOP YOU...
YOU CLEARLY HAVE THE VOCAL RANGE BUT, ALAS, YOU CANNOT CARRY A TUNE!
ABSINT
THEN -- THEN I HAVE NO HOPE...
DO NOT CRY, CHILD. ON THE CONTRARY, I BELIEVE I MAY BE ABLE TO HELP YOU!
Y-YOU REALLY THINK SO?
I DO, MY DEAR. BUT FIRST, YOU MUST LEARN TO RELAX... TO LET GO OF YOUR INHIBITIONS!
GAZE INTO MY EYES...
AND I SHALL MAKE YOUR DREAM A REALITY!

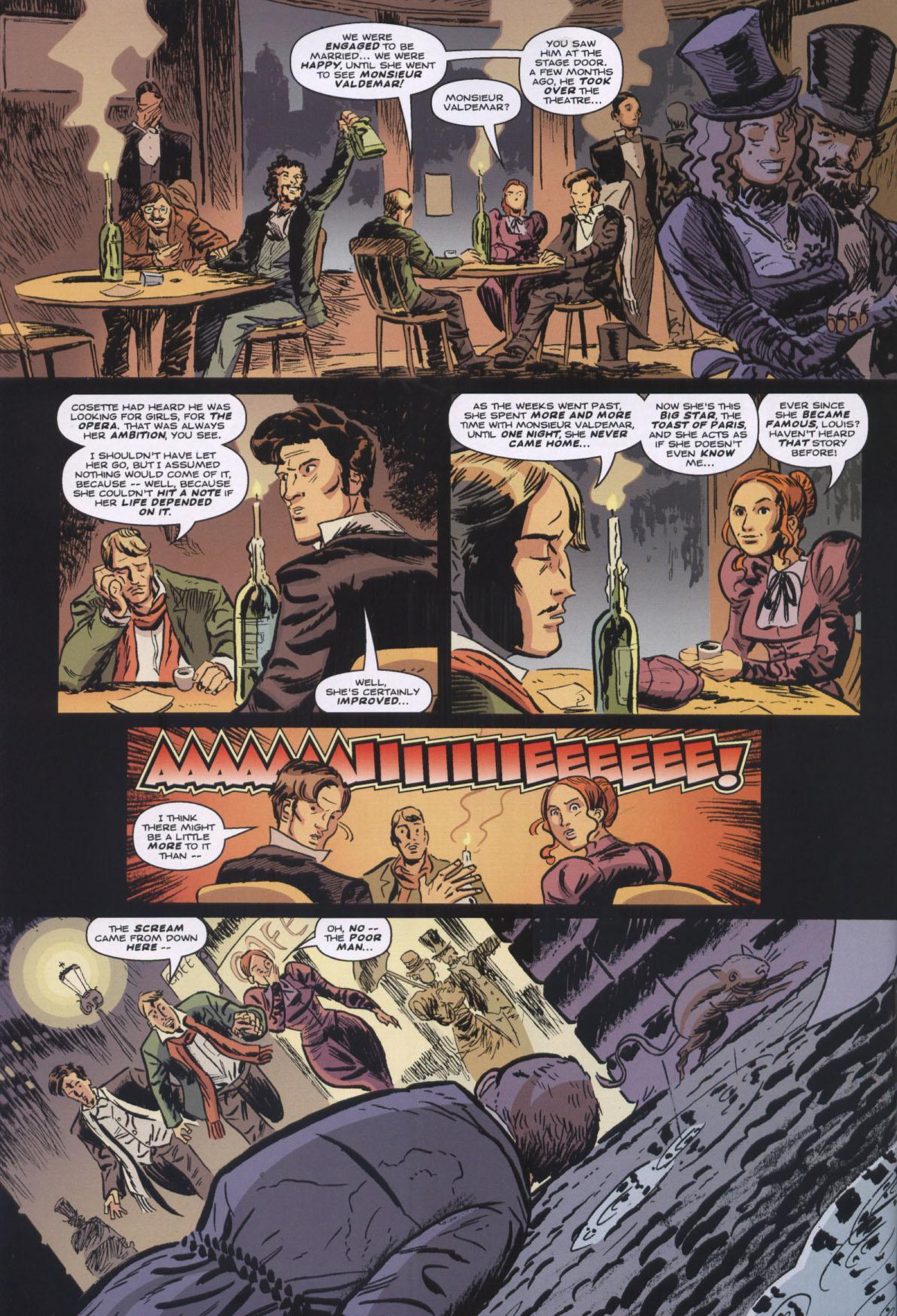

ORPHÉE
ENFER
ORPHÉE
ENFER
A NIGHT AT THE OPERA? YOU'RE TAKING ME FOR A NIGHT AT THE OPERA?
WHY, WHAT WOULD YOU PREFER? A DAY AT THE RACES?
POLICE TELEPHON
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATE
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN
NO, IT'S JUST... ALL A BIT, YOU KNOW, STARCHED SHIRTS AND TOP HATS!
TOP HATS ARE COOL!
PROCHAINEMENT
la trés illustre
ORPHÉE aux ENFE
WHAT D'YOU THINK?
OH MY GOD, DOCTOR, SHE'S AMAZING...
"... I'VE NEVER HEARD ANYTHING LIKE IT!"

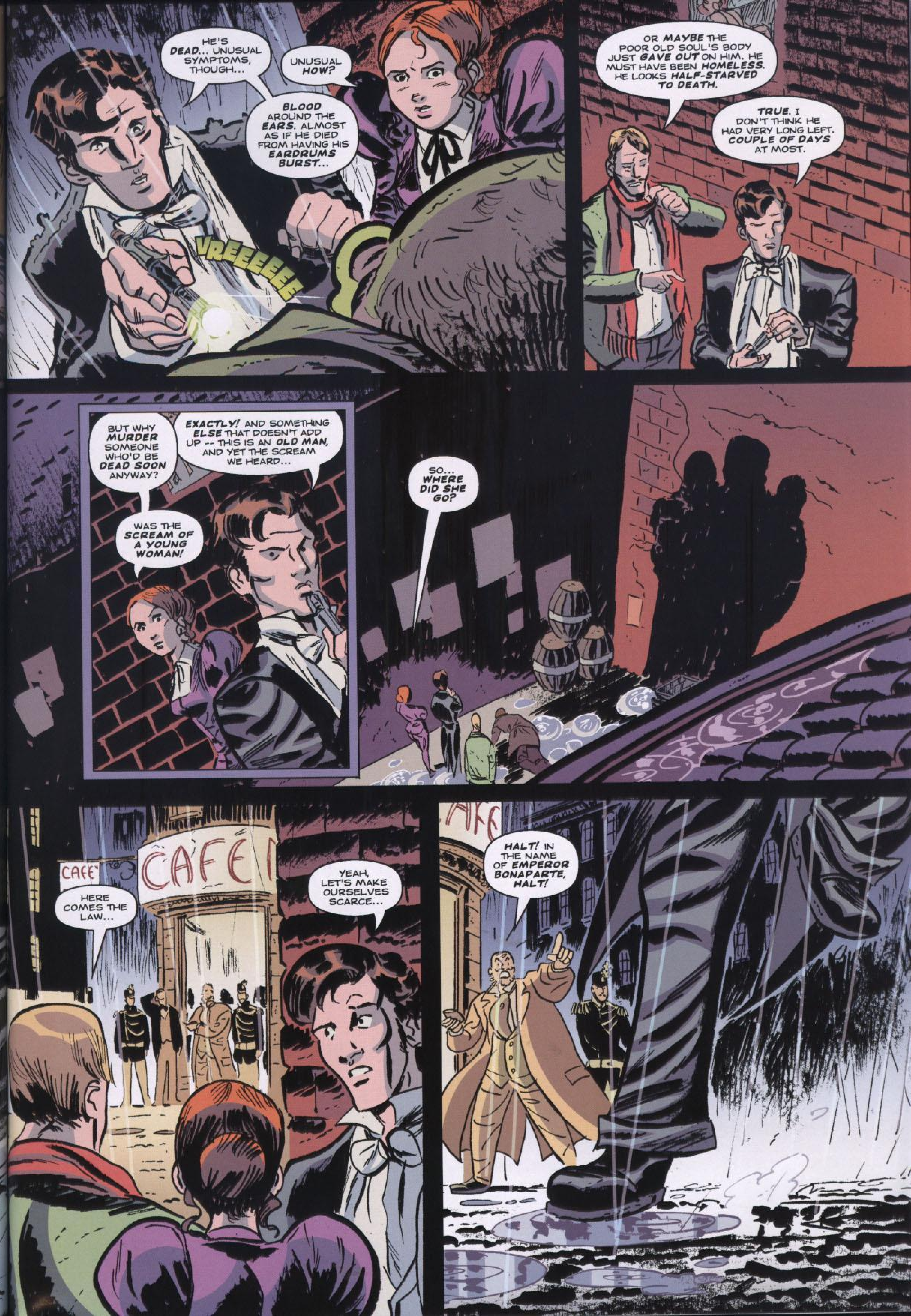
THE SCREAMS OF DEATH

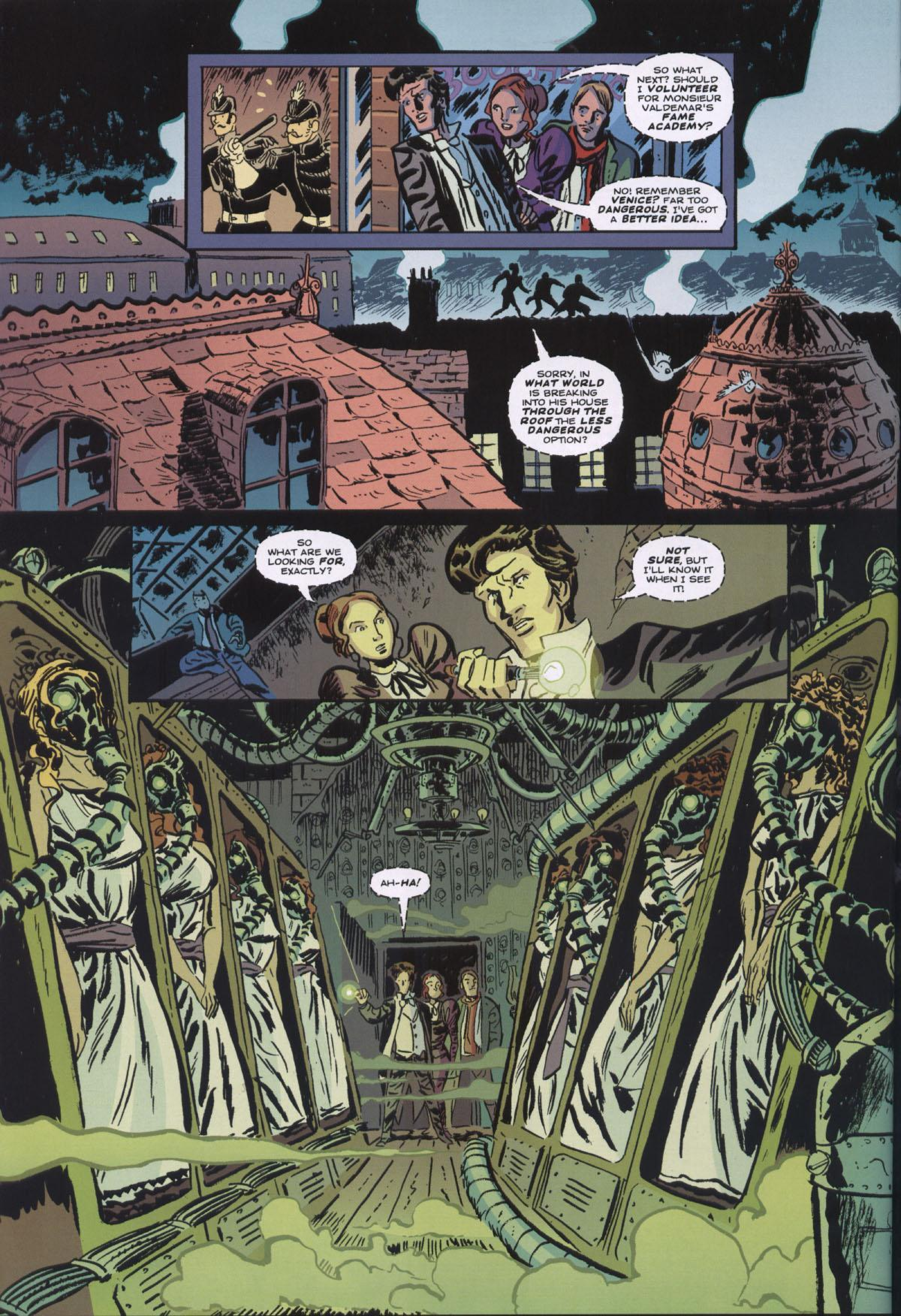
PART • ONE

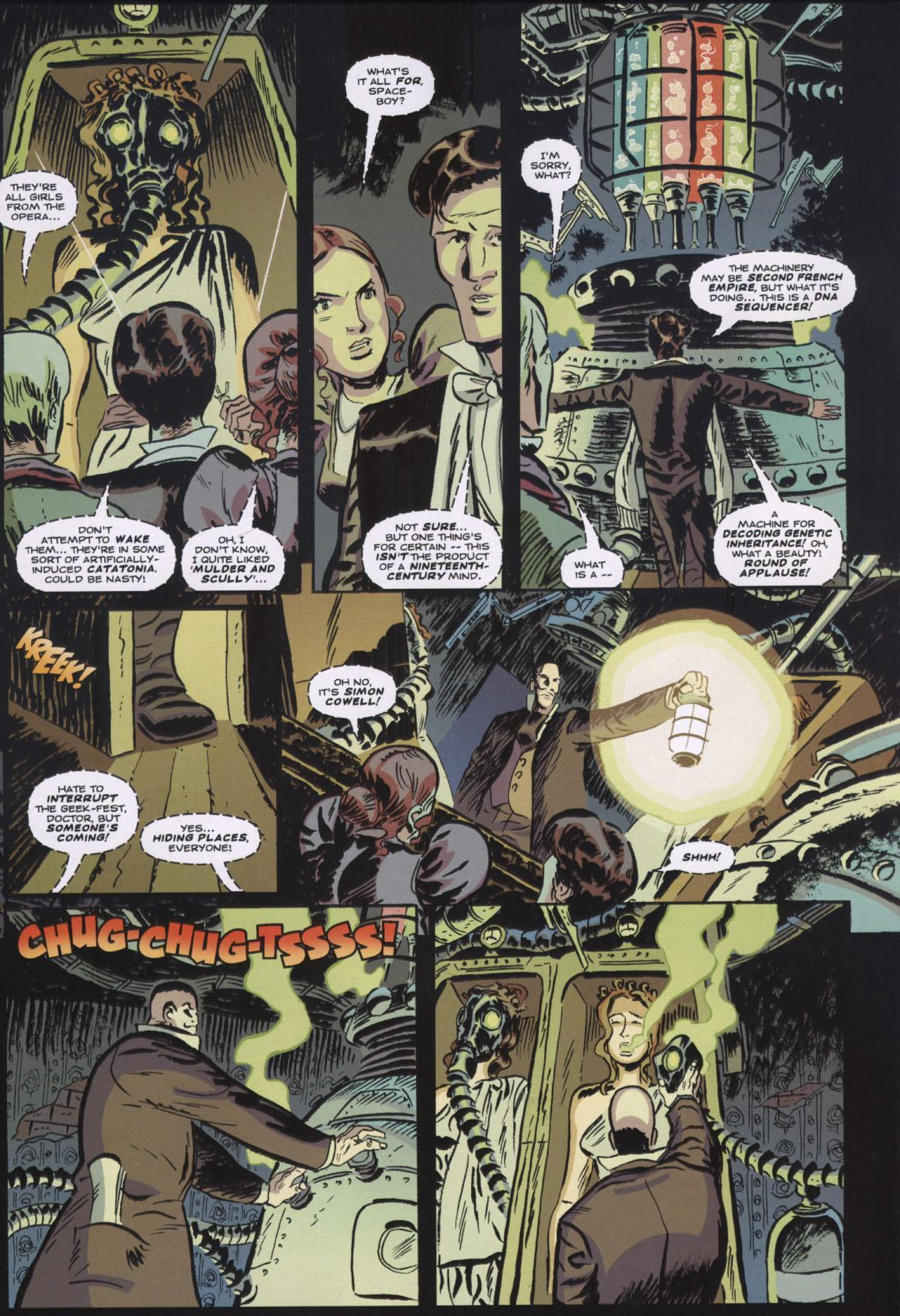
JONATHAN MORRIS - story • DAN McDAID - art
JAMES OFFREDI - colours • ROGER LANGRIDGE - letters
TOM SPILSBURY & SCOTT GRAY - editors

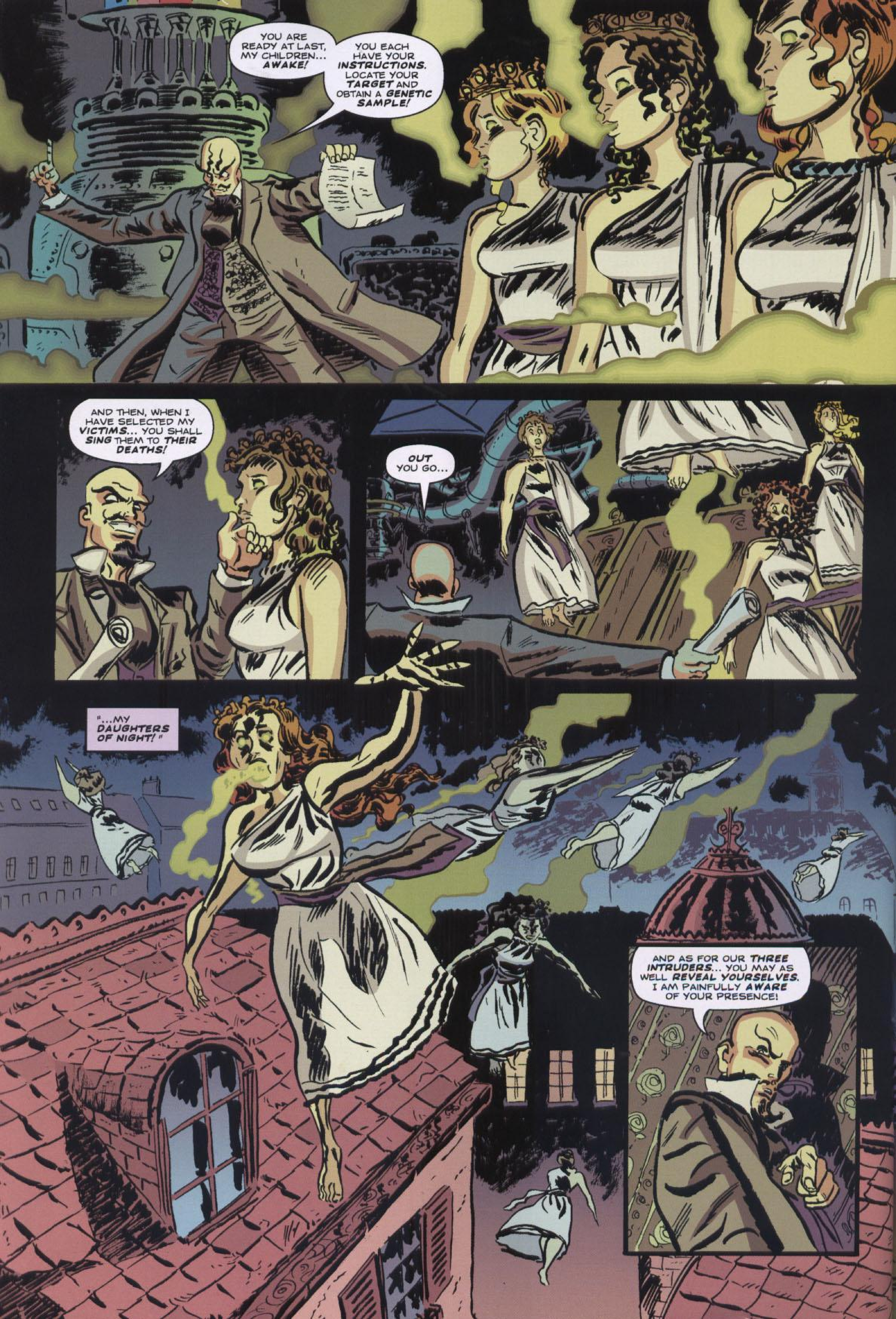

RPHÉE
ORPHÉE
ENFER
SHE WAS **KNOCKOUT** -- TOTALLY KNOCKOUT. BEST EURYDICE I'VE SEEN FOR A CENTURY...
BUT DID YOU NOTICE HER **EYES?**
HER **EYES?**
REDUCED BLINK RATE! AS THOUGH SHE WAS IN A **HYPNOTIC TRANCE...**
I'D LIKE A CLOSER LOOK. AMY -- DO YOU THINK SHE SIGNS **AUTOGRAPHS?**
IF YOU WILL **EXCUSE** US, MADAMOISELLE COSETTE IS **GREATLY FATIGUED** AFTER HER PERFORMANCE, AND **WISHES TO REST...**
COSETTE!
COSETTE! WAIT!
IT'S **ME, LOUIS!** PLEASE...
WAIT...
SHE DOESN'T **RECOGNISE** YOU, DOES SHE? WHICH IS STRANGE, CONSIDERING YOU'RE HER **EX-BOYFRIEND...**
WHAT?
NO AUTOGRAPH BOOK, NOT DRESSED FOR THE OPERA, YOU'VE BEEN STANDING IN THE RAIN FOR AT LEAST AN HOUR, **WAITING** FOR HER -- SO, EX-BOYFRIEND. **OBVIOUS.**
FANCY TELLING US ABOUT IT OVER COFFEE?

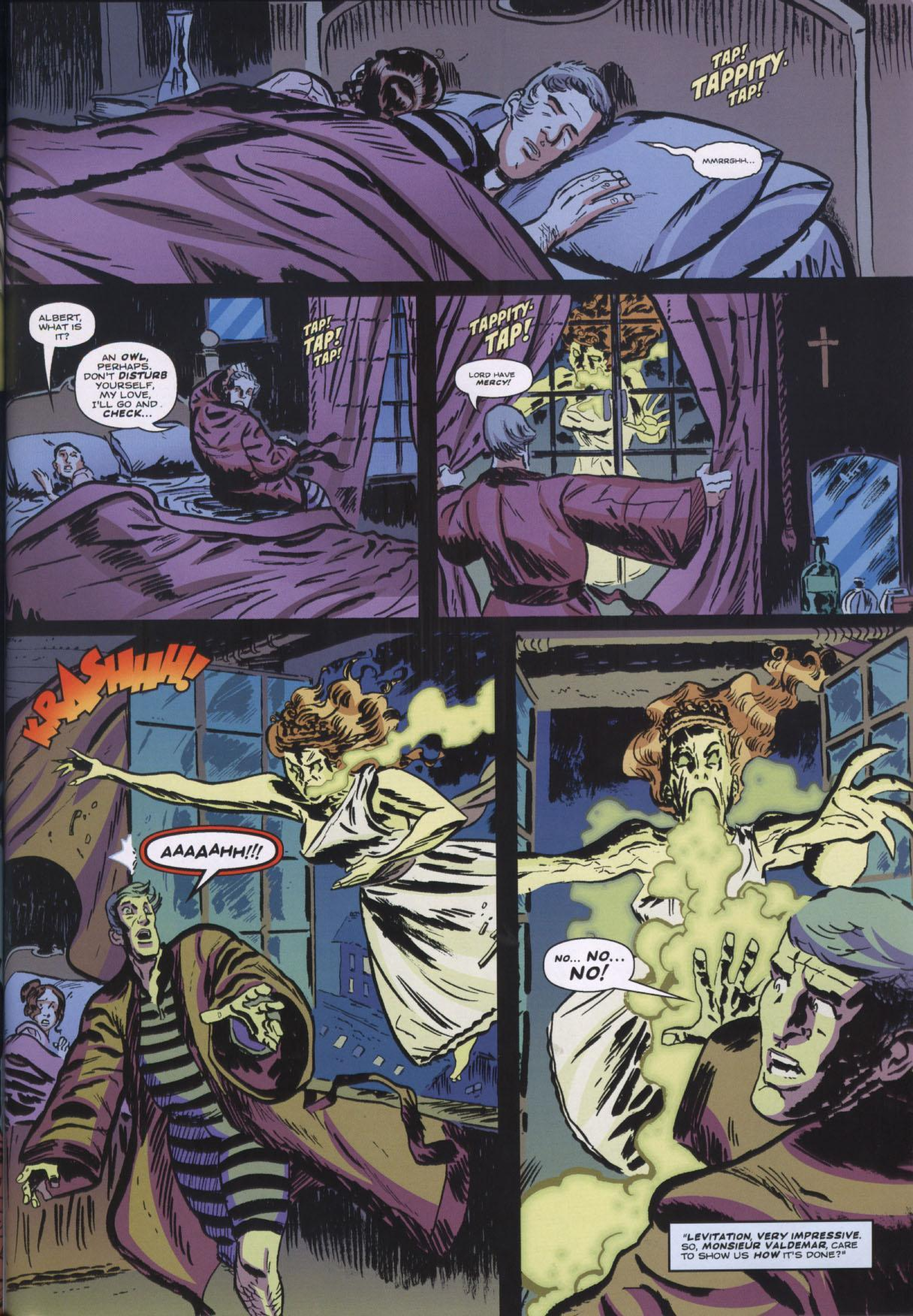

WE WERE ENGAGED TO BE MARRIED... WE WERE HAPPY, UNTIL SHE WENT TO SEE MONSIEUR VALDEMAR!
MONSIEUR VALDEMAR?
YOU SAW HIM AT THE STAGE DOOR. A FEW MONTHS AGO, HE TOOK OVER THE THEATRE...
COSETTE HAD HEARD HE WAS LOOKING FOR GIRLS, FOR THE OPERA. THAT WAS ALWAYS HER AMBITION, YOU SEE.
I SHOULDN'T HAVE LET HER GO, BUT I ASSUMED NOTHING WOULD COME OF IT, BECAUSE -- WELL, BECAUSE SHE COULDN'T HIT A NOTE IF HER LIFE DEPENDED ON IT.
WELL, SHE'S CERTAINLY IMPROVED...
AS THE WEEKS WENT PAST, SHE SPENT MORE AND MORE TIME WITH MONSIEUR VALDEMAR, UNTIL ONE NIGHT, SHE NEVER CAME HOME...
NOW SHE'S THIS BIG STAR, THE TOAST OF PARIS, AND SHE ACTS AS IF SHE DOESN'T EVEN KNOW ME...
EVER SINCE SHE BECAME FAMOUS, LOUIS? HAVEN'T HEARD THAT STORY BEFORE!
AAAAAAIIIIIIIEEEEEEE!
I THINK THERE MIGHT BE A LITTLE MORE TO IT THAN --
THE SCREAM CAME FROM DOWN HERE --
OH, NO -- THE POOR MAN...
CAFE

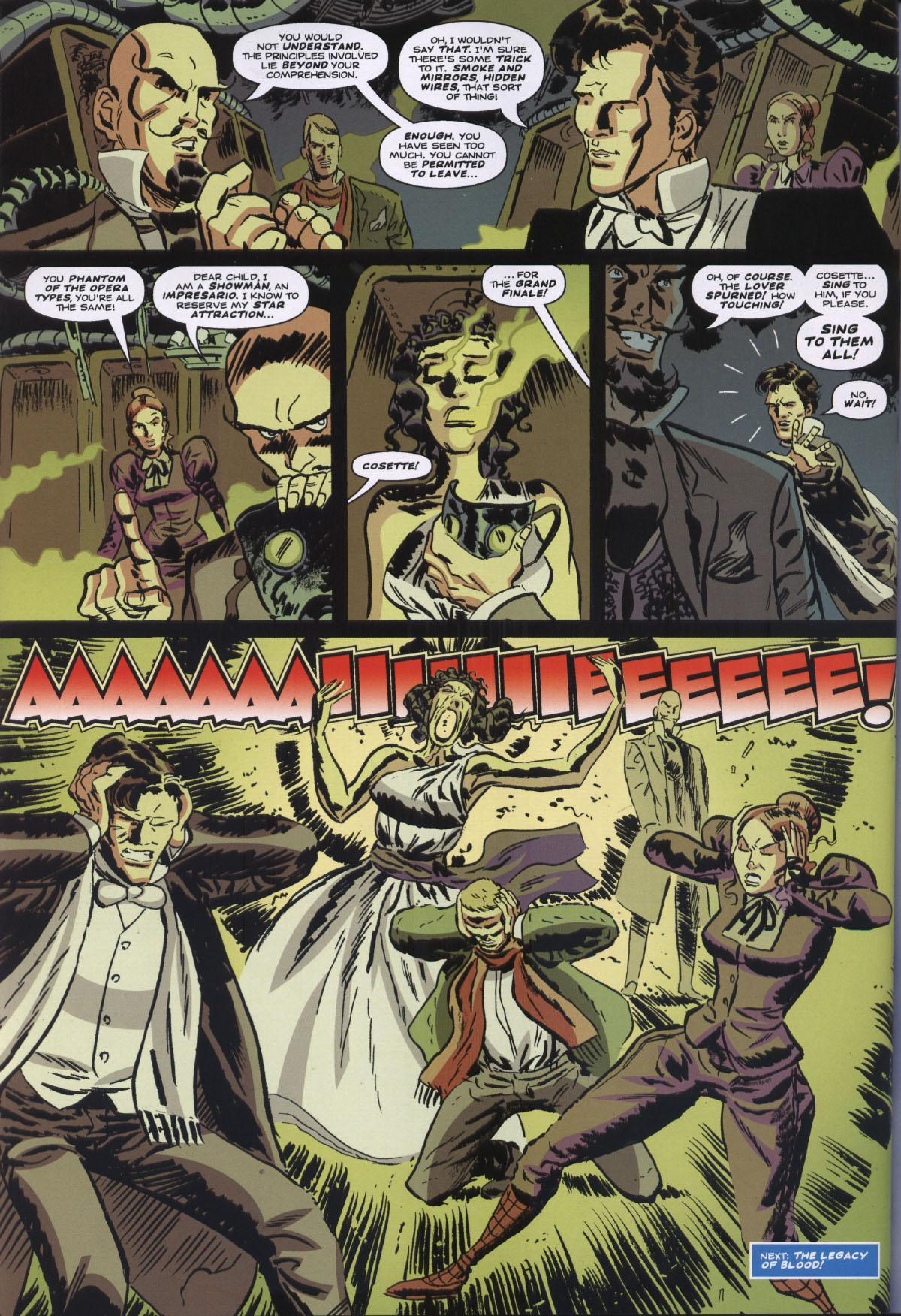

HE'S DEAD... UNUSUAL SYMPTOMS, THOUGH...
UNUSUAL HOW?
BLOOD AROUND THE EARS. ALMOST AS IF HE DIED FROM HAVING HIS EARDRUMS BURST...
VREEEEEEE
OR MAYBE THE POOR OLD SOUL'S BODY JUST GAVE OUT ON HIM. HE MUST HAVE BEEN HOMELESS. HE LOOKS HALF-STARVED TO DEATH.
TRUE. I DON'T THINK HE HAD VERY LONG LEFT. COUPLE OF DAYS AT MOST.
BUT WHY MURDER SOMEONE WHO'D BE DEAD SOON ANYWAY?
EXACTLY! AND SOMETHING ELSE THAT DOESN'T ADD UP -- THIS IS AN OLD MAN, AND YET THE SCREAM WE HEARD...
WAS THE SCREAM OF A YOUNG WOMAN!
SO... WHERE DID SHE GO?
CAFE'
CAFE
HERE COMES THE LAW...
YEAH, LET'S MAKE OURSELVES SCARCE...
CAFE
HALT! IN THE NAME OF EMPEROR BONAPARTE, HALT!


SO WHAT NEXT? SHOULD I **VOLUNTEER** FOR MONSIEUR VALDEMAR'S **FAME ACADEMY?**
NO! REMEMBER **VENICE?** FAR TOO **DANGEROUS.** I'VE GOT A **BETTER IDEA...**
SORRY, IN **WHAT WORLD** IS BREAKING INTO HIS HOUSE **THROUGH THE ROOF** THE **LESS DANGEROUS** OPTION?
SO WHAT ARE WE LOOKING **FOR,** EXACTLY?
NOT SURE, BUT I'LL KNOW IT WHEN I SEE IT!
AH-**HA!**


THEY'RE ALL GIRLS FROM THE OPERA...
DON'T ATTEMPT TO WAKE THEM... THEY'RE IN SOME SORT OF ARTIFICIALLY-INDUCED CATATONIA. COULD BE NASTY!
OH, I DON'T KNOW, I QUITE LIKED 'MULDER AND SCULLY'...
WHAT'S IT ALL FOR, SPACE-BOY?
NOT SURE... BUT ONE THING'S FOR CERTAIN -- THIS ISN'T THE PRODUCT OF A NINETEENTH-CENTURY MIND.
I'M SORRY, WHAT?
THE MACHINERY MAY BE SECOND FRENCH EMPIRE, BUT WHAT IT'S DOING... THIS IS A DNA SEQUENCER!
WHAT IS A --
A MACHINE FOR DECODING GENETIC INHERITANCE! OH, WHAT A BEAUTY! ROUND OF APPLAUSE!
KREEK!
HATE TO INTERRUPT THE GEEK-FEST, DOCTOR, BUT SOMEONE'S COMING!
YES... HIDING PLACES, EVERYONE!
OH NO, IT'S SIMON COWELL!
SHHH!
CHUG-CHUG-TSSSS!


YOU ARE READY AT LAST, MY CHILDREN... AWAKE!
YOU EACH HAVE YOUR INSTRUCTIONS. LOCATE YOUR TARGET AND OBTAIN A GENETIC SAMPLE!
AND THEN, WHEN I HAVE SELECTED MY VICTIMS... YOU SHALL SING THEM TO THEIR DEATHS!
OUT YOU GO...
"...MY DAUGHTERS OF NIGHT!"
AND AS FOR OUR THREE INTRUDERS... YOU MAY AS WELL REVEAL YOURSELVES. I AM PAINFULLY AWARE OF YOUR PRESENCE!


TAP! TAPPITY. TAP!
MMRRGHH...
ALBERT, WHAT IS IT?
AN OWL, PERHAPS. DON'T DISTURB YOURSELF, MY LOVE, I'LL GO AND CHECK...
TAP! TAP! TAP!
TAPPITY-TAP!
LORD HAVE MERCY!
KRASHHH!
AAAAAHH!!!
NO... NO... NO!
"LEVITATION, VERY IMPRESSIVE. SO, MONSIEUR VALDEMAR, CARE TO SHOW US HOW IT'S DONE?"


YOU WOULD NOT UNDERSTAND. THE PRINCIPLES INVOLVED LIE BEYOND YOUR COMPREHENSION.
OH, I WOULDN'T SAY THAT. I'M SURE THERE'S SOME TRICK TO IT. SMOKE AND MIRRORS, HIDDEN WIRES, THAT SORT OF THING!
ENOUGH. YOU HAVE SEEN TOO MUCH. YOU CANNOT BE PERMITTED TO LEAVE...
YOU PHANTOM OF THE OPERA TYPES, YOU'RE ALL THE SAME!
DEAR CHILD, I AM A SHOWMAN, AN IMPRESARIO. I KNOW TO RESERVE MY STAR ATTRACTION...
...FOR THE GRAND FINALE!
COSETTE!
OH, OF COURSE. THE LOVER SPURNED! HOW TOUCHING!
COSETTE... SING TO HIM, IF YOU PLEASE.
SING TO THEM ALL!
NO, WAIT!
AAAAAAAIIIIIIIEEEEEE!
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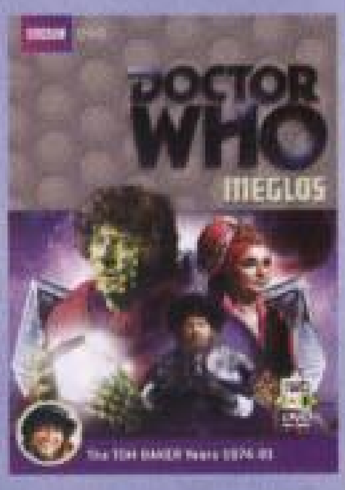

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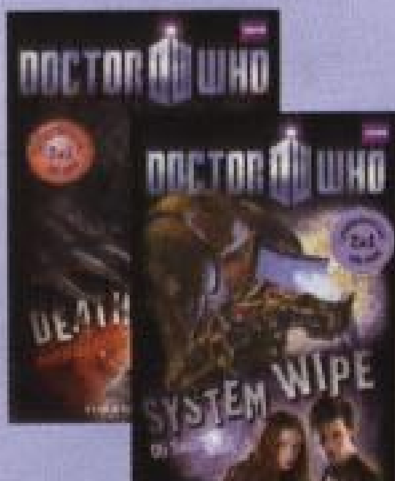

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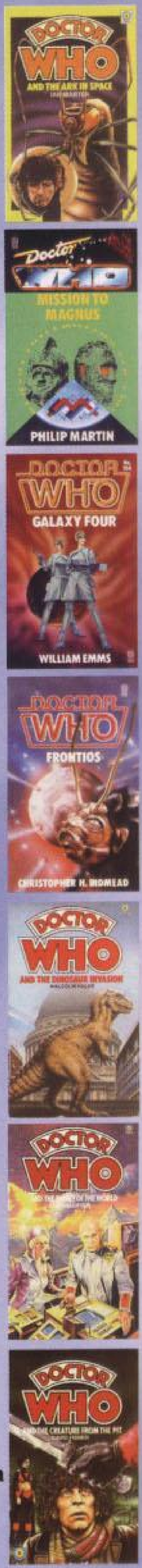

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All *Doctor Who* fans like an argument! So, **DWM** got two fans together to debate our burning issue of the month...

For many, Tom Baker is still the definitive Time Lord - but who was the most *influential* Doctor: Patrick Troughton or Tom Baker?

TOBY HADOKE SAYS:

They are indeed splendid fellows, all of them, and this isn't an argument about best or favourites or other such arbitrary or subjective opinions. This is about who cemented the popular view of what the essential characteristics associated with our favourite Time Lord are: not just by fans, but also by those sad, lonely men-on-the-street who think that the Dalek creator is called Stavros and don't know what Pat Gorman looks like.

Yes, Hartnell came first, and much of what he brought to the part (crabbiness and endearing eccentricity) are still essential ingredients in the character's DNA. However, Hartnell's Doctor was deliberately characterised as an old man (the actor wore a long flowing wig and played older than his 55 years). Despite Hartnell's many strengths, his age was conveyed through forgetfulness, physical frailty, and a certain wistfulness. Troughton suggested age not through aches and pains but with troubled otherworldliness. The Doctor needs the gravitas and authority of an old man, but not the physical restrictions. With Troughton, grandfather became naughty uncle.

It was Troughton who decided to give the Doctor an element of the idiot savant - disarming aliens by appearing to be stupid and childlike, all the while his brilliant mind whirring beneath an apparently comic exterior. That's the key to the humour in *Doctor Who* - it's a defence or a ploy, and the best interpreters of the part have been equally good at both drama and comedy.

And yes, Tom Baker was my Doctor - the one I grew up with and against whom all other Doctors must be judged. His silhouette, his voice, his episodes: to more than one generation his is the definitive image of the Time Lord. But when Baker sent in a sick note for *The Five Doctors* it was the mercurial little pixie who stole the show. Replacing your birth Doctor in your affections is no mean feat, and Troughton managed it because he did all the things Baker did; but he'd done them first. Heartwarming eccentricity (his scampering run, his pockets of gubbins), disdain for authority (his treatment of Crichton), and the ability to flit from terrified vulnerability to bulletproof hilarity; that's the Doctor.

"Patrick Troughton suggested age not through aches and pains but with troubled otherworldliness..."

"Oh my word! Oh my giddy aunt! Oh crumbs."

Most actors cite him as their favourite, Doctors included - Colin Baker still refers to him as "the guv'ner", and McCoy, Davison and Matt Smith's praise is on record. Even Christopher Eccleston, cast to be the least like the dandified image the Doctor seemed to have acquired, channels the spirit of Troughton in *The Parting of the Ways* when he pulls out a complex piece of wiring and stares at it with a mixture of bafflement and naïve hope.

Troughton's acting perfectly synthesises all the elements that make the show successful. The ideal Doctor needs to be funny, brave (without appearing flawless - Baker's latter excesses lose him this battle on points), clever (without being too pompous), a keen improviser, flawed, mischievous, and yet suggest that the most ridiculous concepts are both utterly believable and terrifying. Troughton seems to have alighted on an acting characterisation plucked from the strangest of ethers. Tom Baker was clearly born in such a place, but that heritage spawns missteps like the finale of *The Armageddon Factor* or the infamous *Creature from the Pit* 'comedy'. Troughton was never culpable of such excesses - indeed, even his childish boo-hooing as Cyber gunfire explodes up his bum in *The Invasion*, and his affronted whimpering in the face of many dangers never manage to undermine the drama.

Consciously or unconsciously, his successors, the press, the public and the fans have assimilated every single attribute Patrick Troughton either brought to the part or reinterpreted from the groundwork laid by William Hartnell, and identified them as definitive Doctor-like traits. Tom Baker was born to play the part, yes, but he would never have been cast without Troughton's groundwork.

Watch him in *The Moonbase* - taking samples from clothes and boots, innocently irritating the crew, and then giving a dark, haunted, but determined speech about some corners of the universe possessing terrible things that act against everything we believe in and stating firmly that they must be fought.

Talking of which, I think Johnny Candon is about to disagree with me...

"I always had a soft spot for that chap with the scarf..."

JOHNNY CANDON SAYS:

Before I start, I'd just like to acknowledge that in a small way Toby has already won, as I doubt I will be able to use the phrase 'as Cyber gunfire explodes up his bum' at any point in my argument. Anyway...

"So, will you be wearing the famous scarf?" A question asked of each new Doctor, post-Tom Baker. Ask the man in the street what he's always doing in your street and he'll run off really quickly. Ask him to describe Doctor Who and he'll definitely mention the scarf. Tom Baker's scarf. Even Toby Hadoke himself, making the case for Troughton, didn't write a stand-up show called *Bees Made Honey In My Doctor Who Recorder*. No, he wrote the fantastic *Moths Ate My Doctor Who Scarf*. And that's the last nice thing I'll say about him!

For the first three Doctors, prior to Baker, their couture was a variation on a theme – all cloaks and jackets, checks and velvet. It was *that* scarf – the big long scarf that Doctor Who wears – that has brought image up front and centre. It's amazing to notice how that scarf has refused to disappear from *Doctor Who* completely, even 30 years later. Peter Davison wore it in *Castrovalva*'s early scenes, of course, but Sylvester McCoy also tried it on for size in *Time and the Rani*, Paul McGann and David Tennant briefly flirted with it in the TV Movie and *The Christmas Invasion* respectively – and even Matt Smith got in on the act last Christmas. It isn't just a fondly-remembered *Doctor Who* prop from days past – that scarf *is* Tom Baker's Doctor. Utterly. It symbolises everything that is eccentric and strange and alien about our hero.

Some attempts to eclipse the scarf have, in hindsight, been ill-advised in their own wonderfully extraordinary way, but it's got *Doctor Who* noticed. The geek-chic suit-and-trainers look modelled by the Tenth Doctor is an acceptance that we expect the Doctor to dress in a distinctive way. Our hero dresses like the Fourth Doctor: not just old-fashioned, not simply eccentric, but *different*.

That's just one small example of the way in which Tom Baker is, quite simply, shorthand for *Doctor Who*. Even now, as Tom approaches his eighties, if you show someone a photograph of him and ask who it is, they will smile happily (Tom always makes people smile happily) and say: Doctor Who. Sure, his illustrious predecessors are as responsible for the programme's success as he is, each bringing elements to the role that resonate as quintessentially 'Doctor-ish' to this day. Toby makes a strong case for Troughton, a superb character actor who was, without a doubt, the Doctor. But with almost 50 years of the show to look back on, is he the Doctor in the eyes of the public? Almost certainly not.

Tom is so popular, so universal, that when commercial video releases began in the early 1980s it was Tom, not the incumbent Doctor, that was chosen to launch the range. (In *Revenge of the Cybermen* – featuring a thrilling cliffhanger that has the Doctor crashing to the floor as Cyber gunfire explodes up his bum.)

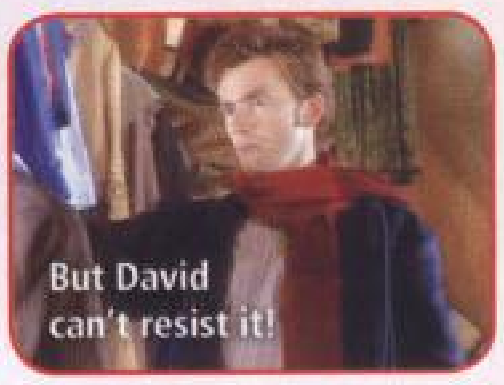
As marvellous as I think everyone who has played the Doctor is (there will always be a little Cloister Room in my heart for each of them), Tom Baker is Doctor Who. Indeed, he has said that one of the reasons he left the role was that, for him, the line between himself and the character was becoming increasingly blurred. When they came to recast the Doctor, the show's producer was faced with a huge challenge. We may never have had Peter Davison's beautifully vulnerable and affable Doctor, were it not necessary to react again such a strong force of personality.

"I'm sorry, Tom. I'm afraid the scarf is being written out too..."

"Tom Baker was the first Doctor to feel totally alien, and in whose company, *anything* could happen..."

Sylv tries out the scarf...

Paul isn't sure...


But David can't resist it!

Tom inhabited the role. Lived and breathed it. Especially where children were concerned. He dazzled them. That smile, that voice, asking them earnest questions about other times and places. Never patronising. A smoker at the time (it was the 1970s, *everybody* smoked), Tom would never light up if there were children nearby. Even if the children themselves were smoking (well, it *was* the 1970s).

He is instantly the Doctor to anyone who meets him to this day. Certainly for David Tennant who became addicted to the Fourth Doctor as a child – an experience that contributed so much to his own Doctor, when he took the series to new peaks of popularity last decade. Both incarnations are funny, mad, brave and a little bit scary. Watch *The Unicorn and the Wasp*, and notice Tennant's madcap, energetic, utterly *bonkers* performance, in a madcap, energetic, utterly *bonkers* adventure. He's channelling Tom Baker through and through, because it was the Fourth Doctor who was the first incarnation to feel totally alien, completely unpredictable, and in whose company, *anything* could happen.

Tom Baker made us feel like we were watching the adventures of a lunatic friend who we know intimately but who, with a quick turn, was suddenly ancient, unknowable, alien. In *The Seeds of Doom* he's protective and caring towards Sarah ("my best friend") whilst running round kicking everyone else's heads in for stealing a flower. He was capable of... well, anything. Much as the character is today. The original, definitive "mad man with a box." DWM

Which Doctor do you think was the most influential, Tom?

HAVE YOUR SAY!

You've read what our columnists have had to say – so what do YOU think? Which one of our writers has made the most persuasive argument? Was **Patrick Troughton** the most influential of all Doctors, or was it **Tom Baker** who has set the template for every incarnation that has followed? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say!

www.facebook.com/doctorwhomagazine

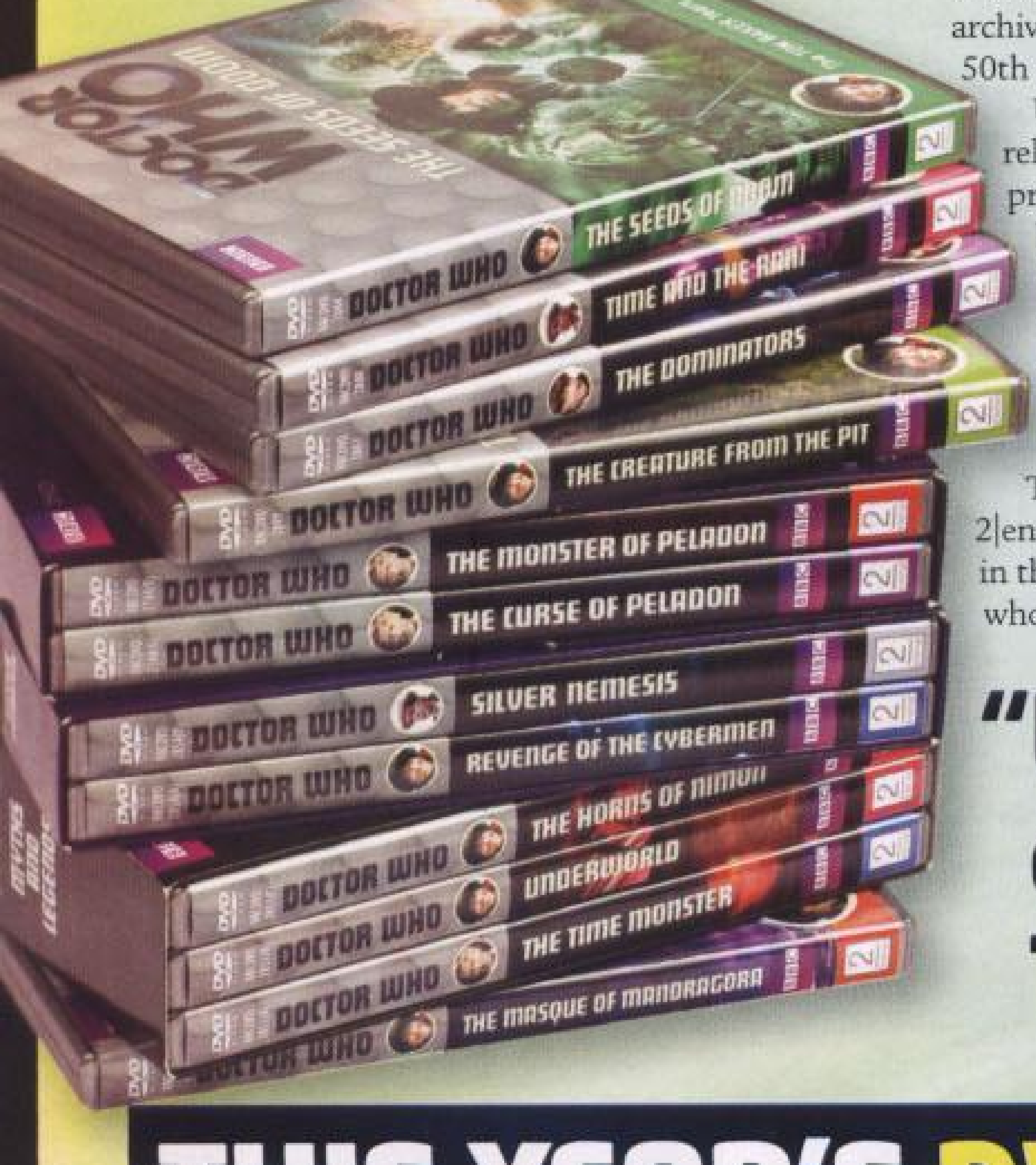
Of course, you might have your own different idea as to who was the most influential Doc – in which case why not write in to *Galaxy Forum* (see page 12), email us at *dwm@panini.co.uk*, or send us a message via *Facebook* or Twitter, to tell us what you think? We might print the best comments in an upcoming issue.

Be back here for **DWM** 431, as two more of our experts argue the toss over another hot *Doctor Who* topic...

Licence 2|Entertain!

DWM chats to the folks behind the *Doctor Who* DVD range, and discovers what's up for release during 2011...

Feature by DAVID DARLINGTON



Can it really be over 11 years since *Doctor Who* first began to be released on DVD? Astonishingly, *The Five Doctors* hit the shops at the start of November 1999 and joined five other non-*Doctor Who* titles chosen by the BBC to test the then-infant DVD market. This initial release was a bit of an oddity, presenting only the 'Special Edition' version of the story with no commentary or special features.

Having dipped its toe in the water, BBC Worldwide launched the *Doctor Who* DVD range a year later in November 2000, beginning with the 1977 Fourth Doctor adventure, *The Robots of Death*. With this release came the first of the optional commentary tracks and extra supporting features.

Fast forward ten years, and the list of *Doctor Who* stories still-to-be-released titles is dwindling. At the current rate, every story which still exists in the BBC archives will be available on DVD by 2013 – the 50th anniversary of the series. The end is in sight!

Until 2005, the *Doctor Who* DVD range was released by BBC Worldwide. Each title was prepared by a group of professionals who became known as 'the Restoration Team'. Beginning with *Revelation of the Daleks*, and along with many other BBC titles, outside company 2|entertain became responsible for the sale and production of the series, although the services of the Restoration Team were retained. With the move to 2|entertain, *Doctor Who* remained in good hands in the form of commissioning editor, Daniel Hall who has overseen the DVDs since then.

"I bought *The Robots of Death* at the time," says Dan. "As a buyer, it was absolute heaven!"

From the very first release, the presentation of the episodes themselves has never been anything less than superb. However, the extra features – known in the business as 'value added material' or 'VAM' – were initially a bit thin on the ground. The release of the 1982 serial *Earthshock* in 2003 marked a significant turning point, with a documentary produced by Ed Stradling.

"I'm a big fan of Ed"s documentaries," says writer Simon Guerrier, who with his brother Thomas has recently started contributing features of his own to the range. "His *Putting The Shock Into Earthshock* documentary is an extraordinary piece of work."

"*Earthshock* was quite satisfying," admits Ed now. "I'd wanted to be a TV producer since I was a teenager, but I was already in my late twenties and too far down the track of a legal career to just leave and go into TV as a rookie. The *Doctor Who* DVD range gave me the chance to develop some TV work in my spare time, which was lovely. I'd seen a lot of DVD extras in the previous year or two – not on *Doctor Who* but on movies and other TV series – and I thought they were often a bit lacking in structure. Arrogantly, I thought I could do better! And one of the reasons I still count the *Earthshock* piece as one of my better features, despite being quite primitive by today's standards, is precisely because it doesn't really have much of a behind-the-scenes story. What made that programme work was the use of fan viewpoints, to highlight the impression *Earthshock* made on the viewer at the time."

> **"We took the great DVD format, created by the Restoration Team, and cranked it up to 11!"**

THIS YEAR'S DVD SCHEDULE REVEALED!

MEGLOS

Out now

Featuring the Fourth Doctor (Tom Baker) and Romana (Lalla Ward) Turn to page 68 for our review.

- Commentary
- *Meglos Men* ('making-of' documentary)
- Isolated Score

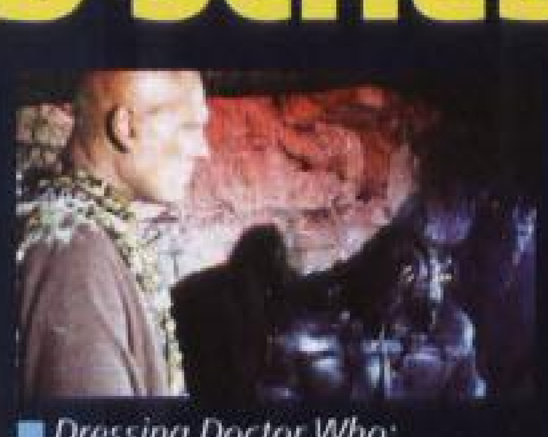
- 'Scene-Sync' special effects documentary
- *Entropy Explained* documentary
- *Tribute to Jacqueline Hill*

THE MUTANTS

Release date 31 January 2011

Featuring the Third Doctor (Jon Pertwee) and Jo (Katy Manning) Turn to page 74 for our preview.

- *Race Against Time* documentary on race
- Commentary
- *Mutt Mad* ('making-of' documentary)



- *Dressing Doctor Who: James Acheson*

THE ARK

Release date 14 February 2011

Featuring the First Doctor (William Hartnell), Steven (Peter Purves) and Dodo (Jackie Lane).

- Commentary
- *Riverside Stories* documentary
- *All's Wells that Ends Wells* documentary
- *One Hit Wonder* documentary

MARA TALES

Release date 7 March 2011

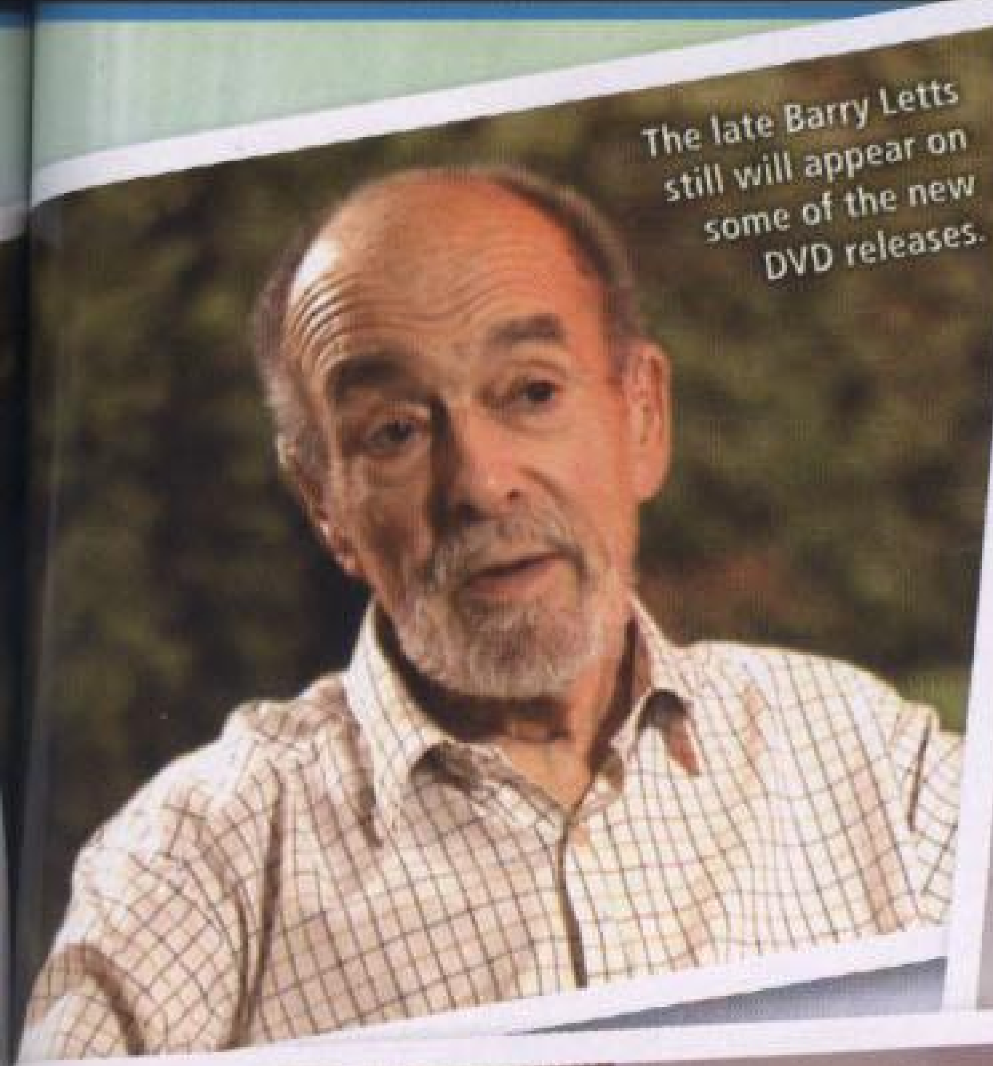
Featuring the Fifth Doctor (Peter Davison), Nyssa (Sarah Sutton) Tegan (Janet Fielding) and [in *Kinda* only] Adric (Matthew Waterhouse).

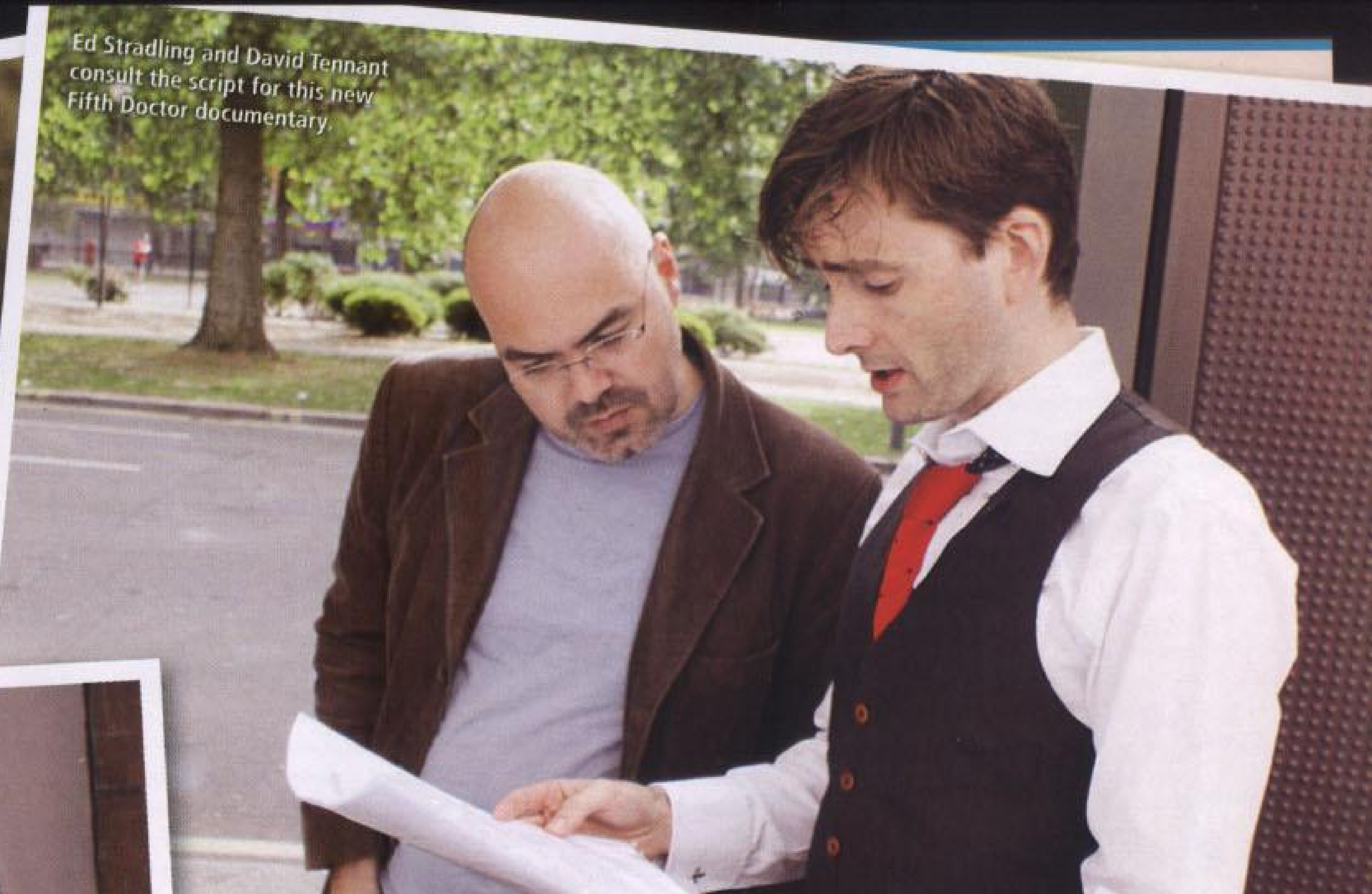
KINDA

- Optional CGI effects
- Feature on director Peter Grimwade
- Commentary
- Original Studio footage
- *Dream Time* ('making-of' documentary)
- Matthew Waterhouse on *Top of the Pops*

SNAKEDANCE

- *Snake Charmer* ('making-of' documentary)


The late Barry Letts still will appear on some of the new DVD releases.


Ed Stradling and David Tennant consult the script for this new Fifth Doctor documentary.

Janet Fielding and Fiona Cumming on one of the *Mara Tales* documentaries.

Peter Davison is interrogated for a piece on *Mara Tales*.

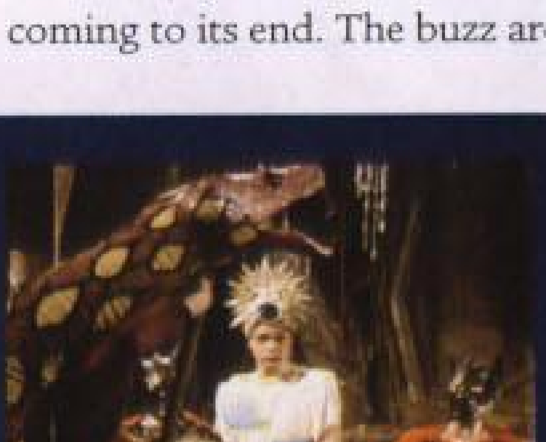
The *Doctor Who* DVD range also broke new ground with its 'Programme Information Subtitles' which provide supplementary information about the on-screen action. Introduced with the third release, *Spearhead from Space*, this is an aspect of the releases now co-ordinated by Martin Wiggins. "To my mind the big plus of the information subtitles," says Martin, "is that they provide a way of talking about the detail of a script or production at the relevant moment of the programme itself. The subtitles often contain information which has never been made public before, or which contradicts previous orthodoxies. I have a personal rule that every set of my subtitles should contain ten things that [**DWM** archivist and *Doctor Who* expert] Andrew Pixley doesn't know!"

With the return of *Doctor Who* to our screens in 2005, 2|entertain accelerated the release of its older *Doctor Who* titles. "When I joined the range," says Dan Hall, "Russell T Davies' first series was just coming to its end. The buzz around *Doctor Who* was huge, and there was the feeling that we should step up release of the old stuff to another level – to take the format created by the Restoration Team guys, and crank it up to 11! The first big push was to increase the number of titles released each year by at least 100%. I think we averaged around six stories per year beforehand, and afterwards around 16 or 17. We also pushed to get a year ahead of ourselves. In reality this meant, for 12 months, an incredibly high workload. The *Key to Time* box set came in the middle of this. Everybody was knackered, but it was worth it. It was exciting for everyone.

"As for the content of the discs," Dan continues, "I've always loved what one might think of as *Doctor Who*'s Reithian ideals – its core desire to entertain, educate and inform – and from the outset I wanted to bring this to the range. With this in mind, I began to commission supplementary content as well as the 'making-of' pieces. These were generally about encouraging buyers to find out about their world and its history. The producers have really jumped to the challenge, coming up with some truly entertaining, educational and sometimes bonkers content. Stella Broster's Magna Carta documentary on *The King's Demons* was tremendous. Without appreciating the significance of the Master's plans, without knowing just how vital the Magna Carta is to the stability of the country, it just becomes an abstract 'Master takeover' story. I'm keen that the DVDs enable audiences appreciate every single inch of each story."

Some documentaries have focused on a common theme, such as the *Doctor Who* comic strips and novelisations, serialised across multiple releases.

"Daniel has usually looked to me for 'series' ideas," reveals producer Marcus Hearn. "I've made almost 30 documentaries for the range, but very few one-offs. Series such as *Stripped for Action*, *On Target* and now *Tomorrow's Times* provide a lot of airtime ►



- Commentary
- Deleted and Extended Scenes
- Part Four alternative ending
- Original Studio Footage

REVISITATIONS 2

Release date 28 March 2011

CARNIVAL OF MONSTERS

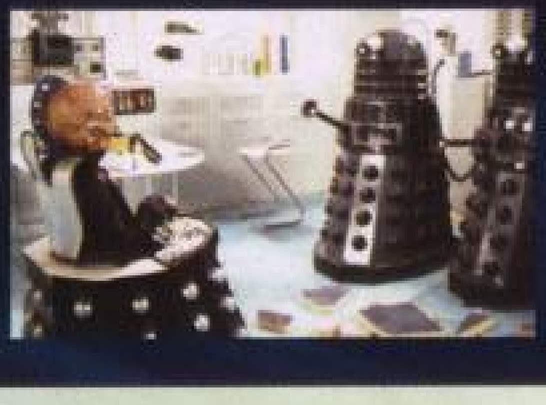
Featuring the Third Doctor (Jon Pertwee) and Jo (Katy Manning)

- *Destroy All Monsters* ('making-of' documentary)
- Commentary
- *The Mary Celeste Mystery* documentary
- Early edit of Episode 2
- *The A to Z of Gadgets* documentary
- *On Target With... Ian Marter*
- ... plus all other VAM as previously released

RESURRECTION OF THE DALEKS

Featuring the Fifth Doctor (Peter Davison) Tegan (Janet Fielding) and Turlough (Mark Strickson)

- UK two-part transmission version
- New commentary on two-part UK transmission version
- New 5.1 mix for two-part transmission version
- Isolated score for two-part transmission version
- *Casting Far and Wide*
- *Come In Number Five* (era documentary, presented by David Tennant)
- Easter Egg
- *Tomorrow's Times: The Fifth Doctor*
- ... plus all other VAM as previously released



THE SEEDS OF DEATH

Featuring the Second Doctor (Patrick Troughton), Jamie (Frazer Hines) and Zoe (Wendy Padbury)

- Audio trailer
- *Lords of the Red Planet* documentary
- *Monsters Who Came Back for More* documentary
- *Monster Masterclass*
- ... plus all other VAM as previously released

PLANET OF THE SPIDERS

Featuring the Third Doctor (Jon Pertwee) and Sarah (Elisabeth Sladen)

- Commentary
- 90-minute compilation version
- Jon Pertwee on *Wogan*
- *John Kane Remembers*
- *The Final Curtain* documentary
- *Directing Who: Barry Letts*
- *Now and Then* locations documentary

MANNEQUIN MANIA

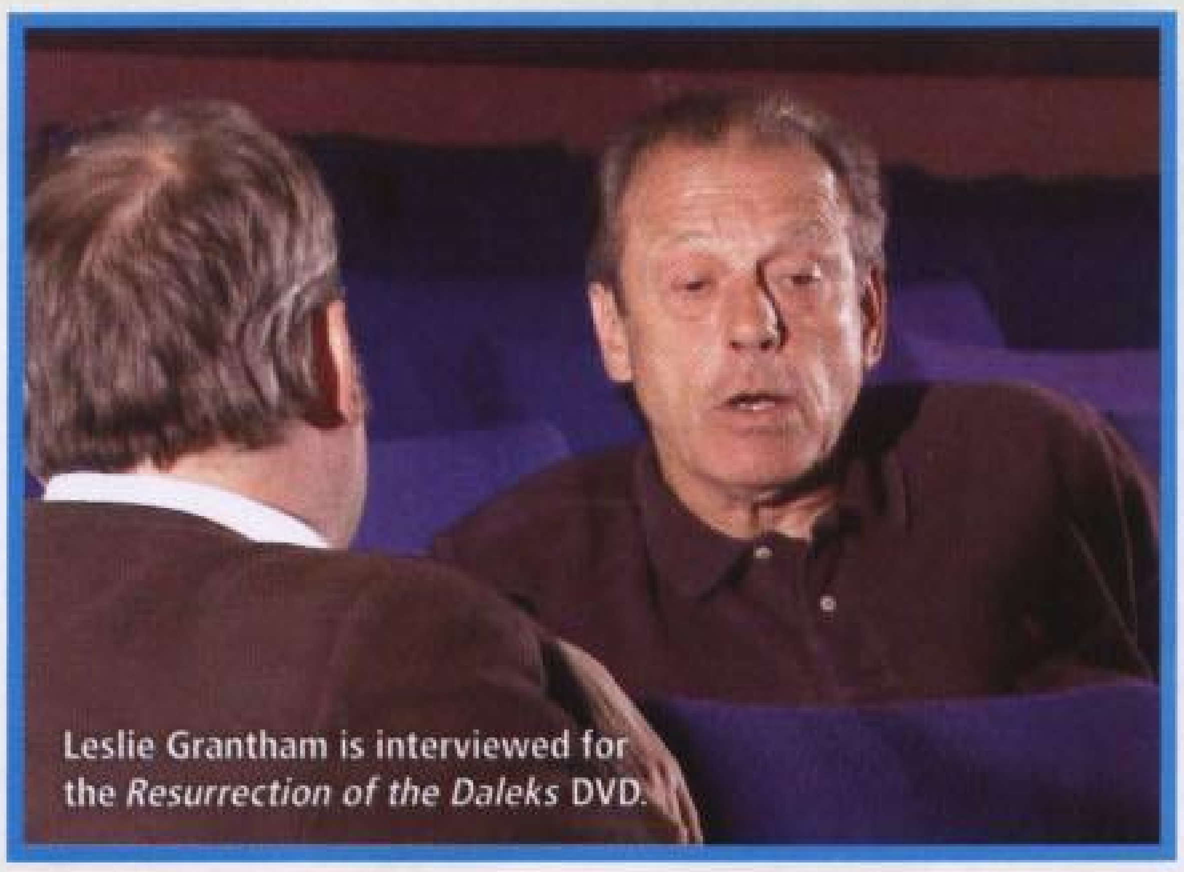
SPEARHEAD FROM SPACE

Featuring the Third Doctor (Jon Pertwee) and Liz (Caroline John) ►

◄ for a relatively low budget. With *Tomorrow's Times* I was intrigued by the possibility of satirising the press, and simultaneously choosing quotes and reports from the time of the episode's original transmission, that uncovered something new or forgotten about *Doctor Who*."

This 'What the papers said' is presented by a variety of prominent *Doctor Who* stars. However, each is presenting an instalment of the series that covers an era of the show in which they themselves do not feature. "This was done to avoid having any presenter introduce a quote or review that had been uncomplimentary about an episode they had been in," notes Marcus. Coming up, we've got Mary Tamm presenting the First Doctor programme in full Anne Robinson mode, and Frazer Hines presenting the Fifth Doctor show..."

Chris Chapman of Dene Films is one of the latest recruits to the ranks of the documentary makers. "Since I came on board in 2008, I've gone from producing some pretty basic documentaries – like *Time Zones* on *The War Games*, or *My Grandfather, the Doctor* on *The Space Museum* – through to putting together films that hopefully feel a lot more like broadcast television – such as the *Who Peter* series and *Meglos Men*," he tells **DWM**. "I'm very keen on shifting things away from a talking-head feel, getting a bit of variety into the range. I have 'making-of' documentaries coming out in 2011 for *Spearhead from Space* and *Carnival of Monsters*. We filmed both of these in the same location in the same day, but the end results couldn't be more different! I've always loved *Carnival* – mad, colourful and wildly inventive – and I wanted to put together a documentary that summed this up, with a delirious tone and a real spring in its step. This isn't one of those stories on which the whole history of *Doctor Who* pivoted, but it was one where everyone involved had an awful lot of fun doing very strange things – so there was plenty of anecdotage to get my teeth into. A 1950s monster movie treatment seemed like the best way of presenting the story's eccentricities – and a cast of interviewees including Katy Manning, Terrance Dicks, Peter Halliday and Cheryl Hall meant that there were plenty of giggles on the day of filming."


Leslie Grantham is interviewed for the *Resurrection of the Daleks* DVD.

Chris has also worked on a documentary for the release of the Fifth Doctor adventure *The Awakening*. "The obvious approach was for us to bundle the cast and crew back out onto location in Dorset. The fun here was also in tracking down local villagers who remembered the *Awakening* shoot, and getting their perspective on filming too. We filmed in *The Awakening*'s main location – the beautiful village of Shapwick."

Also on the schedule for 2011 is the seven-part Third Doctor story, *The Ambassadors of Death*. "I don't think *Doctor Who* has ever been as action-packed as it is here," says Chris who clearly has a personal fondness for the serial. "I think the boys from [stunt team] HAVOC certainly earned their danger money! It was a real joy rounding up old HAVOC members Derek Ware and Roy Scammel, along with director Mike Ferguson, script editor Terrance Dicks and AFM Margot Hayhoe – who all had the memories of *Ambassadors*' troubled production seared onto their brains."

Spearhead from Space and *Carnival of Monsters* were originally released several years ago. New improved versions of these stories, along with several others, are soon to be released as *Revisitations* box sets. Already available are new versions of *The Talons of Weng-Chiang*, *The Caves of Androzani* and the 1996 TV Movie in the *Revisitations 1* set.

"Eleven stories, in all, were picked for reworking to bring them up to spec, both editorially and in terms of restoration, to the rest of the range," Dan Hall explains. "Of these, nine feature on the three *Revisitations* box sets, and one on the upcoming *Mannequin Mania*. One further potential reissue was dropped, on second consideration. At present, there are no plans to revisit other titles. Of course, I may be wrong – I'm always interested in hearing what the buyers have to say."

New extras abound on these sets: "Tom and I have provided a feature for the reissue of *The Seeds of Death*," Simon Guerrier reveals. "I wanted to do something based on the 1970s *Doctor Who Monster Book*. Tom and I are both huge fans of that book, so our *Monsters Who Came Back For More* is entirely ripped from a double-page spread in that!"

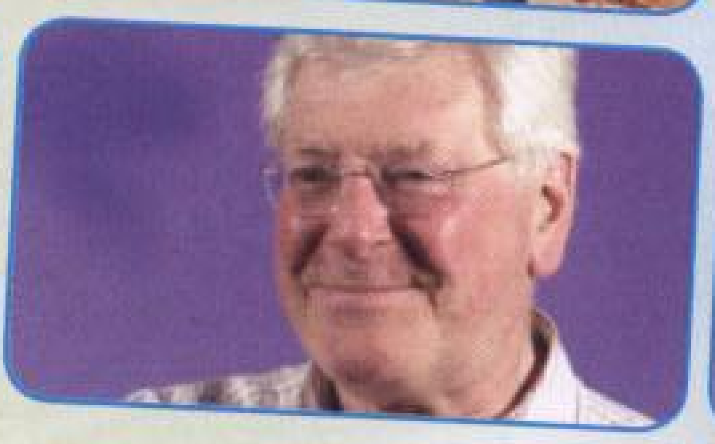
"*The Tomb of the Cybermen* contains *Curse of the Cybermen's Tomb*," producer James Goss tells us, "and that's one of the contributions I'm proudest of. It poses the question: 'Do you realise it's all about Tutankhamun's Tomb?' No, really! It was a hunch I had – but when I interviewed a couple of Egyptologists, they confirmed it..."

Occasional contributor Richard Higson has also provided what he describes as "a kind of spoof robot documentary for *The Robots of Death*, with Toby Hadoke. I'm rather pleased with that. And there's a 'making of *The Three Doctors*' piece with Terrance Dicks and Katy Manning."

Also in production is a piece originally scheduled for the *Mara Tales* set, but which has found a more suitable home on the reissue of *Resurrection of the Daleks* – an overview of the Fifth Doctor's era, presented by Tenth Doctor David Tennant. "I knew David grew up with Peter Davison as the Doctor," says producer Ed Stradling, "so I thought it was worth asking him. Happily, he agreed and we found a day

> **"David Tennant was terrific, and brings a certain stature and legitimacy to the programme – as does Steven Moffat."**

Eric Saward
SCRIPT EDITOR



TERRANCE DICKS
Doctor Who Script Editor (1969-74)

◄
- *Regenerations: From Black and White To Colour*
- *UNIT Recruitment Film*
- *Down to Earth* ('making-of' documentary)
- New Commentary
- All four episodes newly restored from high definition telecine transfer

TERROR OF THE AUTONS

Featuring the Third Doctor (Jon Pertwee) and Jo (Katy Manning).

- Nestlé Comic Strip
- Additional footage from Episode One
- Commentary
- *Plastic Fantastic* documentary
- *The Doctor's Moriarty*
- *Life on Earth* ('making-of' documentary)

FRONTIOS

Featuring the Fifth Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson)

- Commentary
- Isolated Score
- *Driven To Distractation* ('making-of' documentary)

EARTHSTORY

THE AWAKENING

Featuring the Fifth Doctor (Peter Davison), Tegan (Janet Fielding) and Turlough (Mark Strickson)

- 'Horse destroys gate' outtake
- *On The Cutting Room Floor*
- Kamelion deleted scene
- *Barry Newbery: Designer* documentary
- *Back to Little Hodcombe* documentary

- Commentary
- Location footage compilation
- *Now and Then* locations documentary

THE GUNFIGHTERS

Featuring the First Doctor (William Hartnell), Steven (Peter Purves) and Dodo (Jackie Lane).

- *End of the Line?* documentary
- *Tomorrow's Times: The First Doctor*
- Commentary

PARADISE TOWERS

Featuring the Seventh Doctor (Sylvester McCoy) and Mel (Bonnie Langford).

- *Girls Girls Girls: 1980s*
- *Horror on the High-Rise* ('making-of' documentary)
- All four episodes with original, rejected score by David Snell
- Commentary
- *Jigsaw*

NEXT WEEK in Radio Times
KATY MANNING
"Jo Grant"
SIMON ROUSE
JON PERTWEE
"The Doctor" 1970-74
PEOPLE

when both he and Television Centre were free. He was terrific, and obviously brings a certain stature and legitimacy to the programme – as does Steven Moffat, who's one of the talking heads. It's got a very long interview list – including [producer] John Nathan-Turner, and Barry Letts, who talks about his executive producership for the first time – and is probably the highlight of my features for 2011."

Chris Chapman is similarly excited: "*Down to Earth*, on *Spearhead from Space*, tells the story of a huge moment in *Doctor Who* history. As a viewer, I'd always felt like the single biggest shift in tone and production style between two episodes was from *The War Games* to *Spearhead from Space*. Suddenly our show's in colour, with a *new* Doctor, *new* Companion and – most crucially – a *brand new formula*. Let's face it, *Spearhead* might as well be the first episode of a whole new series, rather than the start of its seventh year. And researching *Spearhead*, it quickly became apparent to me that this shift in tone was a very deliberate move, intended to save the programme..."

The reissue of *Spearhead* is included in the *Mannequin Mania* set alongside its 1971 sequel *Terror of the Autons*. The latter includes what James Goss describes as "a fun discussion of the Master, and a look at why plastic makes such a creepy device in the story." Ed Stradling also has a feature on *Terror of the Autons*: "I ended up making the second half of the programme a comparison between twentieth and twenty-first century *Doctor Who*, and got [former producer] Phil Collinson in to comment. His interview really livens it up!"

With so much in the works for future *Doctor Who* DVD titles, Dan Hall is hard pushed, when asked, to name what he is most looking forward to being released. "That's an impossible question to answer!" he laughs. "But one of the jewels of 2011 will be the special edition of 1972's *Day of the Daleks*, from Steve Broster and Michael Dinsdale. With new effects and great new Dalek voices, it'll be like watching it anew!"

"That's actually still being worked on," reveals Mark Ayres, who is handling the audio side souped-up version of *Day of the Daleks*. "I have, though, already removed all the original Dalek voices from the mix, and recorded the new voice session with Nick Briggs [*voice of the Daleks on television since 2005 – Ed*]. I am currently awaiting final locked pictures before I move on to final tracklay and mix...!"

"We're also very excited to be joining up with YouTube," Dan reveals, "and working with BBC Worldwide on the new 'Classic *Doctor Who* YouTube Channel'. We're very much looking forward to sharing favourite clips and plenty of exclusives!"

"We're really excited to be launching the YouTube channel in January," says Kate Rushworth, who is managing the channel. "It will complement the Twitter account [*@classicdw*] that's already up and running. The channel will be a mixture of classic clips and exclusive previews from the forthcoming DVD releases, so there will be something for existing fans and for people who may have not watched any early *Doctor Who* before."

Ss the fiftieth anniversary approaches, fans are eager to learn how the auspicious milestone might be celebrated on DVD. "It will be an amazing achievement to reach 50 years," says Dan. "Not such a big deal if you're a Time Lord, but for us mortals on Earth it's something rather fabulous. And indeed, we *are* aware of the anniversary coming up... but there is nothing definitive at the moment which can be discussed.

But that's only the first of many questions that are just begging for answers: Can we look forward to season box sets once all the individual stories have been released? Will incomplete serials *The Reign of Terror*, *The Tenth Planet* and *The Ice Warriors* be released on DVD, and if so, in what form? Will the unfinished 1980 story, *Shada*, previously issued on VHS with linking narration from Tom Baker, ever be available on DVD? And will *The Mind of Evil* and the first episode of *Invasion of the Dinosaurs*, lost for years other than as a black and white film copies, be colourised?

Unfortunately, the answers to many of these questions must go unanswered for the moment. "Taking the range beyond its current form is still very much in the sky," explains Dan. "It's too far away to get serious with series plans at the moment. Some people have asked if we will update the menus and music on the disc. This far down the line? No way! And if we decide to do something with the sleeve design, we've always got the reverse side to keep collectors happy... But the market – and market demands – are changing so fast, that we'd be best to wait until closer to the time to gauge such steps.

"And as for further special editions beyond 2011... that's still very much 'to be confirmed'!" DWM

Ed Stradling is the producer of a new documentary hosted by David Tennant.

REVISITATIONS 3

THE TOMB OF THE CYBERMEN

Featuring the Second Doctor (Patrick Troughton), Jamie (Frazer Hines) and Victoria (Deborah Watling).

- New commentary
- *Tomb and the Magic of VidFIRE* documentary
- All four episodes VidFIREd for the first time
- Sky Ray promotional TV spot
- *Lost Giants* documentary
- *Curse of the Cybermen's Tomb* documentary
- *Cybermen* (extended edition of documentary that previously appeared on a box set of more recent episodes)
- ... plus all other VAM as previously released

THE ROBOTS OF DEATH

Featuring the Fourth Doctor (Tom Baker) and Leela (Louise Jameson).

- *Sandmine Murders* ('making-of' documentary)
- New commentary
- *Robophobia* documentary
- *Girls Girls Girls: 1970s*

- ...plus all other VAM as previously released

THE THREE DOCTORS

Featuring the Third Doctor (Jon Pertwee) and Jo (Katy Manning).

- 'Making-of' documentary
- *When DW Was Uncool* documentary
- Episode encoding/authoring errors on original release fixed
- ...plus all VAM previously released, and more TBC

THE SOLAR SYSTEM

THE AMBASSADORS OF DEATH

Featuring the Third Doctor (Jon Pertwee) and Liz (Caroline John).

- *Battle for Mars Probe 7* ('making-of' documentary)
- *Tomorrow's Times: The Third Doctor*
- Commentary

THE SUN MAKERS

Featuring the Fourth Doctor (Tom Baker) and Leela (Louise Jameson).

- TX Trail
- *Running From the Tax Man* ('making-of' documentary)
- *Doctor's Composer: Dudley Simpson*

DAY OF THE DALEKS

Featuring the Third Doctor (Jon Pertwee) and Jo (Katy Manning).

- Special Edition with new visual & audio FX, and new Dalek voices from Nick Briggs
- *Blasting Past* documentary
- *Blue Peter*
- *Cheating Memory* documentary
- *Nationwide*: Win A Dalek
- *UNIT: Dating Conundrum*
- *View From the Gallery*
- New FX – Making Of
- *Day of the Daleks* Teaser Trailer cut exclusively for 'Now and Then' DWAS Event
- Online teaser promo

Release dates and prices TBC.

Double TROUBLE!

DWM brings together the writer and the star of this month's *Companion Chronicles* release...

Interview by **NEV FOUNTAIN** and **NICOLA BRYANT**

NEV: "So, Nicola."

NICOLA: "Yes Nev."

NEV: "Here we are."

NICOLA: "Yes. Here, as you say, we are."

NEV: "Okay, for the benefit of the readers, I should explain what we're doing."

NICOLA: "That would be a good thing."

NEV: "So there's this *Companion Chronicles CD* coming out, called *Peri and the Piscon Paradox*. And as I'm the writer and you're the star, **DWM** thought it would be a great idea if we interviewed each other about it – I ask you a question, and then you ask me a question."

NICOLA: "Sort of like a double-ended interview?"

NEV: "I'm calling it a 'twinterview'."

NICOLA: "Oh, please don't."

NEV: "Right. You ask me a question first."

NICOLA: "Okay. Why have you got glitter on your cheek?"

NEV: "I haven't."

NICOLA: "Yes you have, Mr Bowie."

NEV: "Well... Even if I have, that's not a good question."

NICOLA: "Just answer the question."

NEV: "Okay Paxman, I'll answer that question if you answer one of mine."

NICOLA: "Okay."

NEV: "Had you heard about *The Companion Chronicles* before this?"

NICOLA: "Yes, I heard about *The Companion Chronicles*, but I thought they sounded really boring."

NEV: "What do you think now?"

NICOLA: "Now they've paid me to do one, I think they're brilliant, of course! No, seriously, I had thought that compared to the full-cast adventures the single-voiced aspect might be limited, but once I directed one [*The Prisoner of Peladon*] I realised that the constraints of the single voice narrative can actually create an intimate drama, with an intensity that the full cast audios don't have."

NEV: "I agree. What did you think when they asked you to do a Peri *Companion Chronicle*?"

NICOLA: "When the idea of doing a *Companion Chronicles* first came up, I just thought it would be a great opportunity to tell a story, any story, from Peri's point of view. I didn't realise the journey would be so epic."

NEV: "I found it an epic journey as well. I brought sandwiches."

NICOLA: "You're not funny, Glitter boy. Once I realised that through *The Companion Chronicles* I would have a chance to finally address what happened to Peri, I became very, very excited."

NEV: "Now you ask me a question."

NICOLA: "Okay. How did you approach writing this script?"

NEV: "Well it's interesting you said 'Peri's Point of View'. When I approach a writing project always I examine the medium I'm writing in, and think about what makes it unique, and try to make my story unique to that medium. If it's an audio drama I use sound. If it's television I look to the visuals. The thing that makes a *Companion Chronicle* unique is its use of personal perspective, so I decided to make it a story about perspective. I put two personal perspectives in the story, both coming from the same character – a young Peri barely in her twenties and an older, 40-something Peri."

NICOLA: "I suppose putting two perspectives in single-voice play is a lot like an interview conducted by two people."

NEV: "That's very good. They told me you were quite clever."

NICOLA: "Quite? So did you plan from the start that this story would explain what had happened to Peri?"

NEV: "Not really. It was a by-product of the story I wanted to tell. Once I decided to have an older Peri, it followed that I had to address her life post-*Trial of a Time Lord*. Here's a question for you..."

NICOLA: "Okay."

NEV: "What's it like reading a story that's inside Peri's head? Did it feel right?"

NICOLA: "In what way?"

NEV: "Well, how can I put this? A lot of actors feel protective about their characters."

NICOLA: "Yes..."

NEV: "And a lot of actors think about their characters quite intensely. I remember you telling me you wrote a whole character analysis for Peri. How does this tally with what you wrote back in the early 1980s?"

NICOLA: "What I did in the 80s was a back-story. Who Peri was, where she was, why she was, and how she thought about herself..."

NEV: "Why?"

NICOLA: "Well, firstly I was straight out of drama school and I was expecting to go through that level of character analysis. Secondly, I just felt it was really important that on day one of filming I knew who I was. Even if I never said a single word of my back-story I'm still carrying it around with me; it gives you more weight as an actor. If I don't do the homework I don't feel comfortable."

NEV: "So you gave it to [1980s *Doctor Who* producer] John Nathan-Turner?"

NICOLA: "Yes. He read it, thanked me for it, said it was very good, and then we never spoke of it again."

NEV: "I'm sure Mike Leigh would do the same."

NICOLA: "I don't think I would describe it as tallying with what you wrote, after all you are writing about Peri's future, so it should be new to me. I think it's more about whether or not it feels that the voice is still authentic."

NEV: "I suppose what you're saying it that you're comfortable doing this story?"

NICOLA: "Yes. What you wrote didn't feel alien or odd. I'm more than comfortable, as I said, I'm really excited. It's like you really got inside Peri's head, you reveal some of her biggest secrets... ones I didn't even know about, but I knew they were true. It's like you read her diaries. I've started to feel like this is all sounding very weird now. Maybe you shouldn't put that stuff in the interview."

NEV: "Thank you. I'm very relieved that you feel weird about it."

NICOLA: "So... what inspired you? How did it evolve? And how did you manage to inject so much humour into what becomes a dark story? If I'm allowed to ask that and I'm not giving too much away."

NEV: "Well... I'm like Nick Meyer."

NICOLA: "Who?"

NEV: "The writer of the *Star Trek II: The Wrath of Khan* film, of course."

NICOLA: "Oh, I liked that movie, and the DVD commentary. 'Before you say anything – it is his real chest!'"

NEV: "He doesn't arrive at an idea cold. He prefers it when someone 'primes his pump'... so to speak. Gives him a starting point, something to work with. And my pump was primed by [audio producer] David Richardson."

NICOLA: "Go on... she said..."

NEV: "He said he always wanted an adventure that started with Peri and the Fifth Doctor and ended with Peri and the Sixth. This immediately brought to mind a lovely *Doctor Who*-flavoured idea I've wanted to do..."

PHOTOS: ALEX MALLINSON

"I thought it would be good to tell a story from Peri's point of view. I didn't realise it would be so epic..."

NICOLA: "Which was?"

NEV: "Can't say. Spoilers. From then on, what happened to Peri was almost out of my hands. The story led to an obvious conclusion – from my perspective anyway."

NICOLA: "Ah! More perspective."

NEV: "Now you asked me about humour, and yes, the idea is humorous, the whole situation involving a large angry fish and two bickering aspects of the same character is comical, but that's the way I turn my sod."

NICOLA: "Sod?"

NEV: "Yes, I turn my sod."

NICOLA: "Do the readers want to know about that?

NEV: "Humour is how I break the earth of my story and start digging."

NICOLA: "Oh I see. Figuratively speaking, you're planting your comedy seed and letting it grow into a gnarled tree right?"

NEV: "Yes. Talking of digging, did you have to reach inside yourself, well, more than usual? Because this stuff is a bit more meaty than the usual, 'What's that thing, Doctor?' stuff you got saddled with?"

NICOLA: "What are you saying? That every other writer who wrote for me was rubbish?"

NEV: "I didn't say that! What I meant was... they were writing for a different time. That the requirements of the drama meant that you didn't have the space to do what we're doing... They weren't bad. Of course not..."

NICOLA: "Let me know when you want to stop digging..."

NEV: "I've stopped digging now."

NICOLA: "I was only teasing. If I'm honest, the number of opportunities an actor has to really show what they can do, to really dig deep and express something a little more... Look, I've been playing Peri for 27 years, and if all I got to say was 'He went that way!' and 'Look out, Doctor!', I would have gone quietly insane."

NEV: "Oh dear. I hate to break it to you..."

NICOLA: "BUT... Luckily i've had some wonderful stories written for Peri. *The Caves of Androzani*, *Revelation of the Daleks*, *Vengeance on Varos*, *Planet of Fire*..."

NEV: "I loved *Planet of Fire*. Pretty perfect story. Only an idiot would change it."

NICOLA: "Without a doubt this *Companion Chronicle* gave me an opportunity to go to a whole other level, and given that opportunity any actor would seize it with both hands. I wish every job would stretch me that much. It's like suddenly working on stage, after spending years doing television. It stretches muscles you haven't used in a long time."

NEV: "Well you did it brilliantly."

NICOLA: "Thank you."

NEV: "I think the Big Finish guys were blown away by your performance. Brilliant. As were your readings of my *Mervyn Stone Mysteries*. Just brilliant performances."

NICOLA: "What are you after?"

NEV: "A blatant plug for books."

NICOLA: "I thought so."

NEV: "I think this is what [executive producer] Nick Briggs had in mind when he came up with *The Companion Chronicles*. It's not simply a way to crowbar in companions of dead Doctors into the Big Finish family – though that's a good reason in itself – it's like *Rose* in 2005, it's a way of reminding us that *Doctor Who* is as much the story of his companions; if not more so. *An Unearthly Child* didn't start with an old man in a police box. It started with normal people leading normal lives. That's how I see *Doctor Who* anyway. Normal people doing extraordinary things. Normal people like you and me."

NICOLA: "You're not normal. You wear glitter. So why *have* you got glitter on your cheek?"

NEV: "I've just been doing my Christmas cards. And my cheek grazed the outside of the card when I licked the envelope."

NICOLA: "That's a good story. Almost believable. I can see why you're the writer." **DWM**

Peri and the Piscon Paradox is previewed on page 76, and you can win a copy on page 80.

DAY OF THE DALEKS

The Daleks are back! DWM unpicks the wibbly-wobbly timey-wimey nature of this landmark Third Doctor story...

Feature by DAVID BAILEY

For a story that brought the Doctor's most enduring foe back to our screens following a years-long wait, the Daleks' presence in these episodes seems a little low key. They spend much of their time hidden behind a panel in Aubrey Woods' office, and only really get to stretch their, erm, legs for a final (slow) assault on the humans in Episode Four. But then, the script itself seems more concerned about other players in this story.

Day of the Daleks **takes a lot of time to worry over the fate of the guerrillas and their attempts at changing their history – and our future. Writer Louis Marks – who died a few months ago – gives the lion's share of the action and plot to these freedom-fighters and, in a world where this was the original, Dalek-free version of the story, this would work well. Really well. The story's central conceit, the challenge of changing the past for a better future, is a really strong one – but then that too gets lost in a collision with the Daleks.**

In the end, neither aspect of the story really gets the screen-time or attention it truly deserves. Instead of being greater than the sum of its parts, ***Day of the Daleks*** **doesn't really do justice to any of the strands making up its unique story. And so it's a shame that, returning after so long and in such an unusual tale, the poor Daleks seem to get short shrift. Still, they fare better than the Ogrons – and in the end, this story doesn't seem to harm either monster's career!**

EPISODE ONE
FIRST BROADCAST: 1 January 1972

Late at night, Sir Reginald Styles (Wilfrid Carter) finishes off some important paperwork in his study at Auderly House. He investigates a movement at his window – only to be confronted by a guerrilla wielding a high-tech gun who, in a swirl of energy, disappears as suddenly as he arrived. Styles' secretary, Miss Paget (Jean McFarlane), rushes to his aid.

■ Never in the history of *Doctor Who* has the naming of a house seemed to cause so much trouble. In the earliest scripts, Styles' country house was known as Austerley. Much later in the process, director Paul Bernard made a pass of the scripts, incorporating some changes of his own – one of which was to rename the house Austerly. Except for Episode Four, in which it was called Auderley – which is near as damn it to the name used in the final, television version: Auderly House. (The novelisation goes with Austerly, too.)

As Jo (Katy Manning) watches, Dr Who (Jon Pertwee) tinkers with the TARDIS console, desperately trying to get it working again.

■ This scene opens with a shot of the TARDIS' dematerialisation circuit, which has been out of commission since the end of *The War Games* (1969), when the Time Lords exiled the Doctor to Earth. Much more recently though, the TARDIS was able to move through space and time again – as Jo points out: "I thought the TARDIS was working again... Being dragged off to an alien planet 500 years in the future, for example. You know, all the business with the miners and the colonists." She is referring to the events of the previous season's *Colony in Space* (1971), but the Doctor is quick to point out that "TARDIS was being operated then under remote control by the High Council of the Time Lords."

Sir Reginald Styles: not sinister.

■ The console is being kept in the Doctor's UNIT lab for this story, as it was in *The Ambassadors of Death* (1970). In *Inferno* (1970), we see the console in a garage. In none of these stories is it ever explained how the Doctor managed to move it from inside the TARDIS' control room. The console itself is clearly bigger than the TARDIS' external doors. Perhaps he dismantled it as part of his attempts to get the time machine working again? If nothing else, it's something to do on a Sunday afternoon.

The Doctor disappears beneath the console to fiddle with something, just as the doors of the lab open, revealing another Doctor and Jo! The two Doctors have a brief conversation about ►

ESSENTIAL INFO

■ *Day of the Daleks* – the first story of Season Nine of *Doctor Who* – was originally commissioned under the title *Ghost Hunters*. It would later take the titles *Years of Doom*, *Ghosts* and *The Time Warriors*, before settling on its final title. The reason for all the changes? Well, in part, that would be because the Daleks didn't always feature in the story...

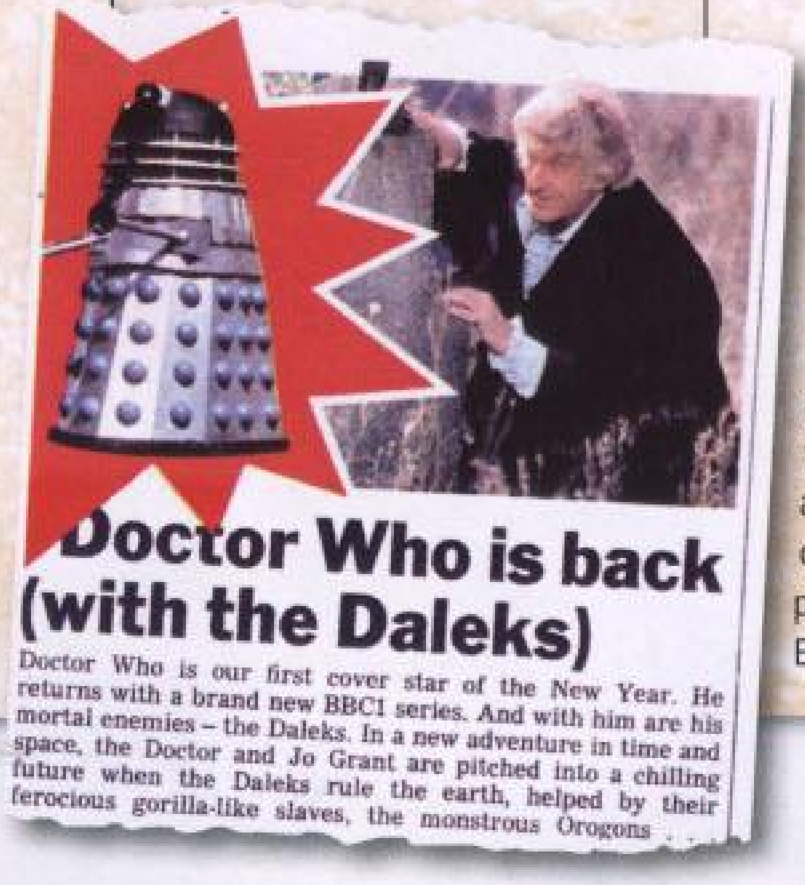
■ The original storyline by Louis Marks (pictured) featured a new alien race, which had conquered the future Earth. When Huw Weldon, the BBC's Managing Director, asked producer Barry Letts when the Daleks would be returning to the series, Letts (though generally resistant to

"Whoever is operating the time machine is an enemy of the Daleks! Find them! *Find them!* FIND THEM!"

the idea of recurring enemies) saw an opportunity to work them into Marks' story. But not before they'd tried to get Dalek creator Terry Nation back on board…

■ Nation (left), however, was too busy with his writing work for *The Persuaders!* – but he gave his blessing for a Dalek story to be written by someone else as long as he retained rights of script approval and he received an on-screen credit as creator of the Daleks. (This had been the deal agreed when David Whitaker wrote *The Power of the Daleks* and *The Evil of the Daleks* in the 1960s.) Nation was generally very pleased with the scripts for *Day of the Daleks*, offering only a few suggestions for more Daleky Dalek dialogue.

■ Director Paul Bernard, on the other hand, was less pleased when he saw the state of the Dalek props themselves. "When we went and looked in the BBC's storeroom, where all the old props from the series were kept," he remembers, "we could only find three and a half Daleks. We refurbished three of them and I used the half-Dalek as a 'blown up' one." Two of the props were repainted grey (from their original silver and blue) and the third was given a swanky gold paintjob for its role as the Chief Dalek.



Doctor Who is back (with the Daleks)

Doctor Who is our first cover star of the New Year. He returns with a brand new BBC1 series. And with him are his mortal enemies – the Daleks. In a new adventure in time and space, the Doctor and Jo Grant are pitched into a chilling future when the Daleks rule the earth, helped by their ferocious gorilla-like slaves, the monstrous Orogons . . .

■ The return of the Daleks to the series – and their first appearance on colour TV – was widely publicised, including a *Radio Times* front cover and competition (see box out on page 57, and clipping, left). Episode One was watched by the largest audience since *The Daleks' Master Plan* in 1966. The hard-to-please press, however, complained that they were already bored of the Daleks, despite them having been off screen for nearly five years before this story!

■ The first video release of this story – in compilation form, and mistitled as *The Day of the Daleks* – was the last UK *Doctor Who* video to be released on Betamax. Thousands of snobby Betamax owners mourned, then went out and bought a VHS recorder like everyone else.

◄ their predicament – "We can't have two of us running about!" – before the TARDIS console explodes and the second Doctor and Jo fade away.

■ "It's a freak effect," the Doctor tells Jo afterwards. "It's very unlikely to happen again." Not in the televised version anyway, as we shall see...

■ You'll notice that the corridors outside the lab are painted a rather lurid yellow. In the pre-production of this story, Paul Bernard suggested to producer Barry Letts that the *Doctor Who* team should consider changing its traditional Colour Separation Overlay colour from blue to something else. Bernard had worked on the ATV series *This is... Tom Jones*, which had featured a lot of chromakey work, and they had found the usual 'bluescreen' to be unsatisfactory, leaving a blue trace around the edges of moving objects. The *Tom Jones* team had much more success with yellow. Letts, always interested in testing new effects technology, agreed to mount an experimental recording session at the BBC Television Centre studios, helmed by Bernard. On the day, they filmed a number of scenes roughly based on scenes in *Day of the Daleks* – featuring stuntman Rick Lester as the Doctor (also a monster, guerrilla and guard) and actress Wendy Taylor as Jo – against differently coloured backgrounds. Green and purple were both discounted as decent replacements, but yellow hit the mark – hence the paintjob seen here!

The Brigadier (Nicholas Courtney) enters and tells the Doctor they are to investigate the attack on Styles. With world peace held in a delicate balance, Styles is a crucial figure in maintaining diplomacy between nations. He is working tirelessly to hold a successful peace conference at Auderly House and so hopefully stave off a third World War.

Style's ghostly assassin dashes towards a railway bridge in the grounds of Auderly House. A security alarm rings out and he is chased – and knocked out – by a pair of ape-like creatures. They move off into the shadows beneath the bridge...

■ You don't get much more second-string than the Ogrons, poor loves. Introduced in this story, the original script doesn't even feel the need to name them in its directions, referring to them simply as 'Monsters'. These Monsters were originally supposed to be humanoid creatures with heads like Alsatians, but Paul Bernard decided to go the more ape-like route, with John Friedlander designing the half-masks finally used. (Some of the masks needed to be adjusted when the crew realised the true extent of the burliness of the actors selected to play them.) But not long before filming, the Monsters finally got their names: Ogorons, which was changed to Ogrons just before the cameras started rolling. But from this somewhat chaotic genesis, a tiny piece of *Doctor Who* history was born – the Ogrons went on to reappear in the series itself, as well as in reams of spin-off fiction (see box out).

"And... just one more thing... Why are you talking like that?"

At Auderly, the Doctor interviews Miss Paget – but he is interrupted by Styles, who is outraged that Paget has called in UNIT. He tries to play down the attack, but the Doctor isn't taken in, spotting the muddy footprints in his study.

■ In the rehearsal scripts for the story, Styles is described as 'severe, humourless, just a touch of the sinister.' It's clear we're meant to suspect that Styles is possibly capable of the accusations levelled at him by the guerrillas later on in this story – but, for now, all we really see is a seriously grumpy and uncooperative old man!

In Control, the Ogrons report to the Controller (Aubrey Woods) that their enemy has been found and destroyed. He commands them to hunt down and eliminate the remaining enemy forces...

■ Paul Bernard picked Aubrey Woods for the role of the Controller because "he always had a reputation for being an oddball, outside the conventional, and that was exactly what I was after for the part."

■ It wasn't until the studio recording of scenes from Episode Four – towards the end of all the taping for this story – that it was decided to make the Ogrons speak in a slightly stupid-sounding manner. The line in this scene – "We found and destroyed the enemy" – was actually recorded after this decision was made and inserted into the footage already filmed for Episode One. The follow up line ("No complications") is a remnant of the original session, and is spoken in a noticeably different way.

In Styles' study, the Brigadier and the Doctor question Styles further before he has to leave for a trip to China. UNIT, meanwhile, has found the 'assassin', whom they've loaded into an ambulance to be taken to a hospital. The Doctor then returns with the assassin's gun to the UNIT labs, where he tests the weapon. He also identifies the small leather box found by Benton (John Levene) as a time machine. He activates the device and, in a swirl of energy, the assassin disappears from the ambulance – right in front of the disbelieving Benton's eyes.

■ The time-travel effect used was designed by EM-Tech, whose main line of work was creating complicated lighting patterns for use in discos.

The Controller's team detects the activation of the time transmitter, but the technician (Deborah Brayshaw) soon loses the signal. The Controller turns and is confronted by a Dalek, which demands a report!

■ The technician's oddly deadpan delivery was an instruction from Bernard, who asked Brayshaw to speak her lines in an unemotional, 'Dalek-like' manner.

The Doctor decides that he and Jo must camp out at Auderly to investigate further. That night, while UNIT troops patrol the grounds, they settle down in the study. In the darkness of the tunnel, a strange swirl of energy starts up...

■ While he happily knocks back wine he's nicked from Styles' cellar, the Doctor sighs happily to Jo: "I remember saying to old Napoleon, 'Boney', I said, 'always remember an army marches on its stomach'." The Doctor – wasted on stolen booze, it should be noted – seems to be trying to take credit for the famous quote long attributed to French emperor and military leader Napoleon Bonaparte.

In the tunnels beneath the bridge, three guerrillas – Anat (Anna Barry), Boaz (Scott Fredericks) and Shura (Jimmy Winston) – appear. They wait till morning to make their move, emerging from the bridge and gunning down two UNIT men.

■ A short scene of the empty tunnels, just prior to the guerrillas' arrival, was featured in the script but eventually went unfilmed. Marks described the tunnels as being shrouded in 'silence... broken by the wail of electronic, half-human sounds. Suggesting a sinister presence deep inside. The sound wells [sic] and echoes. Suddenly we see the visual effects produced [by] the time machine...'

■ Paul Bernard "liked to cast people who were unknown on television" – and Anna Barry fitted the bill, although she was still somewhat familiar with the world of the BBC. "She was the daughter of the BBC's ex-Head of Drama, Michael Barry," Bernard remembers, "and hadn't really done any major television."

OGRONS: A LIFE IN THE SHADOWS

The Ogrons made only one other full appearance in TV *Doctor Who*. They returned in *Frontier in Space*, once more in league with the Daleks – although they had a small cameo role in *Carnival of Monsters* (1973), too. Despite these humble origins, they've gone on to appear in all sorts of *Doctor Who* media throughout the years.

They first turn up again in the 1980 **Doctor Who Weekly** comic strip, *Warlord of the Ogrons* by Steve Moore, in which a couple of shady scientists try to breed a race of super-intelligent and super-dangerous Ogrons. And, after that, it's like the flood gates are opened... Notable Ogron texts include *The Romance of Crime* by Gareth Roberts (Virgin Publishing, 1995), in which we learn the name of their home planet (Braah), and that it is a high-gravity world that suffered a series of rapid climatic shifts, turning the Ogrons into the tough, resilient creatures they are today. (The novelisation of *Day of the Daleks* also offers some extra information about the creatures' physiology, most significantly that their only weak spot was the top of their heads.)

During the twenty-sixth century, some Ogrons were mentally augmented and developed greater intelligence. The most obvious example was Garshak, whom the Doctor, Chris Cwej and Roz Forrester met in the *New Adventure Shakedown* by Terrance Dicks (Virgin Publishing, 1995). Garshak worked as the head of the local police department on the planet Megerra – but when Bernice Summerfield met him in the later *New Adventure Mean Streets*, also by Dicks (Virgin Publishing, 1997), he had stepped out on his own as a private detective. (Garshak, it turns out, smokes Drashig-brand cigarettes – but we don't even want to think about what's in those.)

In the more recent IDW comic series *Fugitive* (2009) by Tony Lee, the Ogrons are revealed to have lost a lot of business to those other famous intergalactic thugs-for-hire, the Judoon. Having been defeated – twice! – by an aged human with white hair, their reputation as fearsome soldiers was somewhat dented. The Tenth Doctor, appalled at the consequences of his younger self's actions, tries to fix their reputation, ensuring that the Ogron Ambassador Brarshak arrives safely at negotiations with the Draconians and Sontarans.

And this barely scratches the surface of the many appearances in *Doctor Who* spin-offs. (Let's not forget their Weetabix card!) For a monster who made just two appearances on screen, and each in the shadow of the Daleks, they've done rather well for themselves!

The Gold Dalek and his Ogron stooge off to ruin a meticulously-planned peace conference.

The Doctor makes himself at home in Styles' house.

"RHIP, Jo."

The Brigadier receives bad news...

The Controller's true masters are revealed!

> **'The Monsters – later named Ogrons – were originally to be humanoid creatures with heads like Alsatians...'**

■ The ideas for *Day of the Daleks* were forged against an interesting backdrop of real-world international political tension. The guerrillas, fighting for freedom against a tyrannical leadership, were inspired by stories of South American revolutionary armies in the 1960s and Israeli terrorists. Shortly before Louis Marks submitted his ideas to script editor Terrance Dicks, three aeroplanes were hijacked by members of the Popular Front for the Liberation of Palestine – sparking in Marks the idea to give his guerrillas names inspired by the Israeli language. Anat was an Egyptian warrior goddess, Boaz was a name from the Old Testament's Book of Ruth, and 'shura' is an Arabic word roughly meaning 'consultation'.

A voice rings out over the tannoy at UNIT HQ, bringing the latest reports: the world moves ever closer to the brink of war. There has still been no news from Styles' Peking expedition.

■ Some of this announcement was cut. Originally, the voice also shared the fact that "The World Council of Religions has issued an appeal to men and women of all faiths throughout the world to pray for peace."

The Doctor continues to tamper with the time transmitter, as the three guerrillas close in on the study. Shura bursts in, and begs the Doctor to turn the transmitter off – "or they'll kill all of us!"

■ In the rehearsal script, it was Boaz not Shura who attacks the Doctor in this scene.

The operator informs the Controller that she has once again detected the transmitter. He orders her to pinpoint its exact space-time coordinates, then reports to the Daleks...

■ Bernard uses CSO in some unusual ways in this story, and the zoom here – with the Controller seeming to be in his Control room but then revealed to be shown on the Daleks' screen – is the first such instance. The director is using technology known as GAZE, which 'locks' two cameras together on to one master zoom control. It leads to particular weirdness at the close of Episode Three...

The Daleks' commands are simple: "All enemies of the Daleks must be destroyed," they grate as they gather in their hidden headquarters at Control. "Exterminate them! Exterminate them!"

■ The rehearsal scripts of this story envisaged a somewhat different representation of the Dalek hordes. Marks imagined 'an archway through which is a vast hall... with twenty or thirty Daleks at various controls'. In the end, Bernard was able to use three Dalek props. Well, three and a half...

EPISODE TWO

FIRST BROADCAST: 8 January 1972

Okay, where were we? Daleks shouting 'Exterminate!', I remember... Hang on, the music... What? What just happened?

■ No, you didn't imagine it. That was the 'scream' of the closing title music, repeated to accompany the recap of last episode's cliffhanger. It happens again at the start of the next episode. We're going to assume that, just like the strange visual quirk at the end of the next episode, this was a brave stylistic choice on the director's part.

Anat bursts in on the Doctor, forcing him to turn off the machine. In the future, the Controller tells the Chief Dalek to report that they have lost the trace. The Dalek orders the Controller to find them.

■ The gold Dalek seen here is referred to as 'Chief Dalek', but only in the *Radio Times* listings for this serial. In the rehearsal scripts he is referred to as the very grand-sounding 'Leading Dalek (Our Principal)'.

Anat mistakes the Doctor for Styles, but the Doctor quickly proves her wrong. As Anat and the Doctor talk, Boaz spots some approaching UNIT soldiers. The guerrillas grab the Doctor and Jo and drag them to the cellar. Having tied up their prisoners, the three guerrillas sneak away...

■ "Come on, Jo," says the Doctor, "what about trying some of that escapology of yours?" Jo had claimed to have taken classes in escapology in *Terror of the Autons* (1971). ►

◄ ■ Based on their weaponry, the Doctor works out that the guerrillas have come from the twenty-second century. In earlier versions of the story, the guerrillas' home time was actually in the twenty-fourth century – but this was changed during Bernard's pass on the scripts.

Jo wonders why the soldiers can't just travel further back in time, to the night of their original attempt on Styles' life, and "have another go"...
■ All together now! "Ah," says the Doctor, "that's the Blinovitch Limitation Effect." This piece of temporal trickery was invented on the spot during the editing of the scripts, specifically to address Jo's question – which Dicks and Letts knew the audience would be asking, too. They inserted this throwaway line to cover the story's ass, but the Blinovitch Limitation Effect has hung around the series ever since. The Effect seems to dictate that a person cannot 'mess around' in their own history, thereby preventing any nasty temporal paradoxes. But in *Mawdryn Undead* (1983), the same phrase is also used to describe the energy discharged when two 'versions' of the same person, from different points in time, make physical contact. In the *Missing Adventure The Ghosts of N-Space* (Virgin Publishing, 1995), author Barry Letts finally explains how the effect got its name: the theory was formulated by the human scientist Aaron Blinovitch in 1928.

The Controller reports to the Daleks that they have still not found the guerrillas. The Daleks order him to continue to search. Meanwhile, they've set a trap using a magnetron: if the time transmitter is used, the user will be redirected to the Daleks' base.
■ In the rehearsal scripts, we see a Dalek Scientist in this scene, who is in charge of the 'installation of a very Daleky piece of equipment, which is being plugged into the equipment already present'.

Anat desperately tries to contact her superiors, but the Daleks' magnetron is creating too much interference. Shura heads to the bridge, in hopes of getting a better signal there. When he makes it back to the tunnels, he activates a device hidden in the undergrowth. Shura tries to make contact – but he is found by an Ogron. He opens fire, disintegrating the creature, then makes a break for it.
■ The rehearsal script mentions Shura also finding 'a couple of egg-shaped grenades' in his hidden stash.

Yates and Benton explain to the Brig that they cannot find their men, or the Doctor and Jo. The Brig calls the house – and the phone in Styles' study starts to ring. Anat has the Doctor and Jo brought up to answer it. The Doctor assures the Brigadier that everything is all right, ending the conversation with: "Don't forget to tell it to the marines." This tips the Brig off to something being seriously wrong...
■ 'Tell it to the marines' is a centuries-old phrase, used to suggest that a person doesn't believe an outlandish-sounding story. It evolved from the widely held belief that conscripted marines were more naïve than battle-hardened, seen-it-all sailors, and so likely to believe anything they're told.

The Doctor explains the Blinovitch Limitation Effect to a rapt Jo Grant.

'In the rehearsal script mention of the Doctor's name sets off whooping alarms and flashing lights!'

Jo manages to loosen her bonds. She snatches the time transmitter, threatening to smash it to pieces if the soldiers don't let them go. But Anat explains that they have another machine, and the Doctor begs Jo to give up. But suddenly, there is a flare of energy, and Jo is sent whirling through the vortex – arriving in the Daleks' base!
■ The images of Jo spinning through the time vortex were achieved using a special lens set-up (known as a multi-image lens-rotating prism) which had been purchased for an earlier story. The costs were shared with *Top of the Pops* which, at the time, was always on the lookout for bonkers visual trickery.

The Controller questions Jo about the people who attacked her, offering to help Jo and her friend the Doctor – but he needs to know the exact time and place she has come from. Jo mentions the tunnel near the canal. Once he has that information, he sends her to rest in one of their guest rooms, promising to call her as soon as he has any news.
The Controller then contacts the Daleks, who get ready to set up an ambush at the tunnels. The Chief Dalek explains that he will lead the mission, to ensure there are no further mistakes.
■ Although the Controller needs to know the specifics, he already seems to know here that Jo is from the twentieth century. The obvious conclusion – given that he also seems clued up on the guerrillas' attack on Jo – is that the characters have a short offscreen conversation before this scene.
■ The Controller here describes the Ogrons as "a form of higher anthropoid. They used to live in scattered communities on one of the outer planets." He claims that humankind use them as "servants" and "policemen". The question remains, though, whether humanity enslaved Ogrons for themselves (like they did the Ood, as first seen in *The Impossible Planet/The Satan Pit* (2006)) – or whether they were a 'gift' of their Dalek overlords. The next time we see them, in the sprawling war epic *Frontier in Space* (1973), they seem to come as a package with the Daleks, so perhaps the humans here just have them 'on loan' from their real employers.

The Doctor is tied up once more, hidden in the cellars – but it's not long before he loosens his bonds. A panicked Anat and Boaz search for Shura as a group of Ogrons close in on the house. Anat and Boaz make a run for it – just as the Doctor enters the study. They escape, leaving the Doctor to face the huge form of an Ogron as it smashes into the study.
■ In the early scripts, the Doctor uses a somewhat unusual method of escaping his bonds: 'Using his bound hands he gets off his shoes and socks. Then he starts to attack the knots on his wrists with his toes.'

The Brigadier arrives just in time, gunning down one of the Ogrons closing on the Doctor. The Doctor borrows the Brig's jeep, tearing off towards the tunnels – and meeting Anat and Boaz as they also arrive. There, in the damp and shadowy tunnels, the Time Lord stumbles straight into an approaching Dalek!

EPISODE THREE

FIRST BROADCAST: 15 January 1972

There's that sting again!
■ I know, but don't worry. This will never, ever happen again.

Evading the Daleks, the Doctor runs into Anat and Boaz just as they activate their time-travel device. Caught in the time field, he dematerialises along with them – arriving in the same tunnels in the twenty-second century. Alarms sound, and the three of them split up to avoid a group of Ogron guards. Above ground, the Doctor heads towards a tall building...

Jo takes a trippy trip through the *Doctor Who* title sequence.

Shura is determined to carry out his mission...

The Doctor is interrogated.

The guerillas plot their next move.

■ In a line cut from early scripts, Anat was to explain here that the Daleks had ruled Earth for over a hundred years.

■ In the rehearsal scripts, Marks describes his vision of this dystopian future Earth: 'A desert of rubble and ruin. A feeling of war on an HG Wellsian scale which... razed every building to the ground... Neglected, crumbled, almost vanished... [The Doctor] pokes at the remains of a crumbled wall. It collapses into a small pile of dust. It puzzles him.'

■ The building used for this setting – and for many of the factory locations in this episode and the next – was Harvey House on Green Dragon Lane, Brentford. Paul Bernard had seen the building as he drove into London one day and noted its suitability.

This is not the best time for the Daleks: the Ogrons report the guerrillas' escape, while the Controller confirms that they cannot find them anywhere.

■ Raging, the Daleks claim that no-one in the universe is superior to them. But, as the Controller points out, "They [the guerrillas] have stolen your time machines and copied them!" The Daleks have a long history of messing about with time travel, stretching back to *The Chase* (1965), in which they pursued the Doctor through time in their DARDIS. (No, really. Well, it was called that in the scripts – perhaps wisely, the word isn't used in the finished product.) *The Daleks' Master Plan* (1965-66) also saw them plotting to screw with time, as they tried to construct the Time Destructor, which could alter the flow of time.

The Controller also mentions that Jo Grant claims to have a friend known as 'the Doctor'. At the sound of this name, the Daleks seem worried – and then, when the Controller reports that the Doctor has made it to the twenty-second century, the Daleks order his immediate extermination. The Controller offers to see to it personally, but the Daleks say he must oversee an increase in production at his already stretched-to-capacity factory...

■ This story marked the Daleks first rematch with the Doctor in some time. Their last appearance was in *The Evil of the Daleks* (1967) – in which they were seemingly destroyed forever...

■ In the rehearsal scripts, the news of the Doctor's involvement was broken to the Daleks by the Ogrons, who report, "One [of the guerrillas] was dressed strangely. They call him Doctor." And just the mention of the name sets off whooping alarms and flashing lights!

Guerrilla leader Monia (Valentine Palmer) meets with Anat and Boaz in an underground bunker. Monia has news of Jo, that she is a captive of the Daleks, but there is no word from the Doctor.

■ The rehearsal scripts describe Monia as 'a tough, weary man, whose face shows the strain of a lifetime spent fighting the Daleks'.

■ In the novelisation, Monia's name is shortened to 'Moni'.

■ The early scripts also stipulate that, at the start of this scene, Anat should be having a small wound tended to by another guerrilla – not, as we see on screen, sharing a cigar with Boaz!

The Doctor finds the factory, where he watches lines of exhausted workers slaving away. He also runs into an Ogron, who incapacitates him and takes him prisoner.

■ In the rehearsal scripts, just before the Doctor is captured, he sees a guard riding a 'strange motor tricycle'. These vehicles turn up later in the episode for a thrilling chase sequence, so make sure you stick around for that! Barry Letts and Jon Pertwee had seen the trikes at the London Motor Show and decided they'd work well in a chase sequence. (I'll just leave that thought hanging there...)

"Yes, the Quislings. Lovely family."

Jo asks the Controller if there is any news about her getting home to the twentieth century, but he is evasive. There is some good news for Jo, however – as they talk, the Controller is informed that the Doctor has been found!

■ Jo and the Controller enjoy a meal throughout this scene. According to Bernard, the dishes used were made especially for the story.

■ This room was the same set as used for the Control room itself, just redressed and relit.

The Doctor is interrogated in a cell, where the Senior Guard (Andrew Carr) accuses him of being a spy. The Manager (Peter Hill) arrives to check on progress, asking to be left alone with the Doctor – whereupon he reveals he's actually working with the guerillas. The Controller now arrives, releasing the Doctor, telling him he is "an honoured guest of our government."

■ The novelisation gives the Senior Guard a name: Zeno.

The Doctor questions the Controller about the factory – the Controller claims it is actually a rehabilitation centre for "hardened criminals". The Doctor seems unconvinced, and he is worried about the presence of the Ogrons as super-obedient guards. "Who really runs this planet of yours?" the Doctor wonders.

■ Marks picks up on the theme of 'Daleks as Fascist dictators' in this episode, as he explores the politics of occupied Earth. When the Doctor questions the use of the rather brutal Ogrons as enforcers, the Controller retorts, "I can assure you that this planet has never been more efficiently, more economically run." There are echoes in that line of the myth about Italian Fascist leader Benito Mussolini: he may have been a brutal dictator, but at least the trains ran on time.

The Controller reports to the Daleks, asking them if this man truly is the Doctor.

■ "The physical appearance does not match our data," the Daleks admit. They haven't met the Third Doctor before, but they concede that "the appearance of the Doctor has changed before." Indeed, they were among the first to encounter to the Doctor's second incarnation – in *The Power of the Daleks* (1966).

Jo and the Doctor mount a brave escape attempt. Outside, they find a small trike and leap aboard...

■ Here we go: the big, exciting, high-tech chase sequence that Letts and Pertwee had dreamed about...

The trike slowly trundles away from its pursuers. But, despite some nifty driving from the Doctor, it soon runs into a small tuft of grass, and the Doctor's escape comes to a sudden end. The Ogrons close in and take him and Jo prisoner.

■ While filming the chase, the actors playing the Ogrons actually had to move extra-slowly to avoid catching up to the trike. Pats on the back all round – now, let's never use those things again.

Helpless, the Doctor is attached to the Daleks' mind probe as they seek to confirm his identity...

■ Bernard uses the GAZE technology again here, locking an image of the series' title sequence to the

►

WIN A DALEK!

Just like every other Third Doctor series, the start of Season Nine was trumpeted with a *Radio Times* cover – an illustration by Frank Bellamy. But more excitingly for the millions of fans, the magazine promised that you could 'win your own Dalek' – a 'mark 7', as they called it, which was in fact a half-sized, specially commissioned toy.

To win the competition, all the entrants had to do was finish a story that had been part-written by Terry Nation. The story concerned a Dalek attack on the planet Destron, and the account of a survivor who had escaped from the Daleks' attempt to steal the planet's weaponry. The half-tale ended on a cliffhanger, from which competition entrants had to take up the story. They could use no more than 400 words, and they also had to include three drawings: one of Destron's surface, a picture of the planet's indigenous monsters, and a drawing of a battle between the Daleks and the crew of the survivor's craft.

A selection of the competition entries were displayed at the Ceylon Tea Centre in London, alongside a number of props from the series itself (including a Dalek). The BBC's light-hearted current affairs programme *Nationwide* (think of *The One Show* with fewer sex scandals... But then again...) also reported on the arrival of one of the 'mark 7' Daleks at a prize-winner's school.

Radio Times

The Daleks are back!

The Daleks screen their own *Doctor Who* clips montage.

screen showing the Doctor's 'memories'. We see a couple of shots of William Hartnell's First Doctor and Patrick Troughton's Second Doctor superimposed over the swirling colours, just before the closing titles crash in. Literally. The caption 'Dr. Who: Jon Pertwee' is overlaid on the scene, instead of appearing over the title sequence as normal. This seems a deliberate (and dare one say it, rather swish) effect: with the title sequence imagery locked in the background, the caption appears precisely where it should, relative to that – and then, there's a nice crossfade to bring in the closing titles proper. The photographs of the First Doctor come from *100,000 BC* (1963) and *The Daleks* (1963-64), while photos of the Second come from *The Faceless Ones* (1967) and *The Invasion* (1968).

EPISODE FOUR

FIRST BROADCAST: 22 January 1972

The Controller stops the Daleks from killing the Doctor, persuading them that the Doctor has valuable information regarding the guerrillas. The Controller offers to interrogate him and extract the information. The Doctor is released and taken away.

■ "The Daleks have discovered the secret of time travel," the Chief Dalek crows to a weakened Doctor as he is released. "We have invaded the Earth again." Their first attack on humanity was documented in *The Dalek Invasion of Earth* (1964).

■ In the rehearsal scripts, the confrontation between the Doctor and the Daleks included some dialogue that may have answered the questions of any viewers with long memories. "I've defeated you before," the Doctor says. "I introduced the human factor into the Daleks on Skaro. There was a rebellion." The Doctor is referring to the events of *The Evil of the Daleks* – events which appeared to be the 'final end' for the Dalek race. But not so! "The rebellion was unsuccessful," the Chief Dalek replies. "The rogue Daleks were hunted down and exterminated."

Having received news of the Doctor's capture from the traitorous Manager, the guerrillas plan their infiltration of Control.

■ The Manager is given a name in a line cut from the rehearsal scripts: Jacob. Monia also sadly reports that he was executed that afternoon, after his treachery was uncovered.

■ Another cut line would have given a bit more build-up to the conclusion of the story, as Boaz warns one of his fellows that the explosive they're using is very unstable.

■ Yet more cut material would have seen Anat suggest using a network of tunnels to sneak into Control. "The network used to run under the whole town," she says. "Trains every few minutes. I've read about it." Is it possible that we're meant to assume that the devastated city is London, and this "network" is the remains of the London Underground?

Jo and the Doctor try to convince the Controller that they have no real information about the guerrillas. The Controller says that the Daleks will spare their lives if they cooperate, but the Doctor tries to convince him that the Daleks will quickly turn on any of their allies the minute they are no longer useful.

■ The Controller explains the sorry history that has led humanity to the state it's in today. "Towards the end of the twentieth century, a series of wars broke out..." Spoiler alert! We seem to be doing fine here in 2011, so it's reasonable to assume that, by the end of the story, the Doctor will be successful in averting this future.

■ In the wars, "seven eighths of the world's population was wiped out" and "the rest were... reduced to the level of animals." The Daleks decided to strike when Earth was in this pitiful state, taking over the planet and starting the work of stripping it of all useful resources. This opportunistic behaviour is not unusual for the Daleks: compare this ploy with their centuries-long manipulation of Earth in *The Long Game* (2005) and *Bad Wolf/The Parting of the Ways* (2005).

The guerrillas assault Control, working their way inside. They burst into the Doctor's room and hold the Controller at gunpoint. The Doctor persuades them to leave him alive, and they all escape together, leaving a shocked, troubled Controller behind.

■ In the rehearsal script, Marks gives some direction as to how this act of mercy affects the Controller: he is 'deeply affected by this experience... [His] conscience is truly beginning to give him hell.'

The guerrillas explain the history of their world to the Doctor. As they see it, Styles was only pretending to work for peace. In truth, he wanted power – so, "he managed to lure the world leaders to a remote country house [Auderly]... But then there was a devastating explosion." Styles, they believe, had set a bomb, but he "was killed with the others – he must have... mistimed the charge." Following the explosion, the nations of the world turned against each other and the wars began.

This is why they have been travelling in time, and why they want to kill Styles. "With one action, we could stop them. Mankind could have a chance to take a new direction."

■ I'm going to stop you right there... The guerrillas would seem to be convinced that they're able to change history with their actions, creating a whole new universe in which the Earth does not suffer a Third World War at the end of the twentieth century and so does not go on to be controlled by the Daleks in the twenty-second century. Let's also assume that such a thing is possible because, well, why not?

If the guerrillas believe that time is so mutable, that they can create a universe where the Daleks don't control Earth, then they have to accept a simple fact: *that universe already exists*. In a world of infinite parallel universes, there is another one where the peace conference worked out fine, and a Dalek-free future unfolded. In fact, there would be many more than one such universe – and many, many more where even *worse* fates befell the human race.

If you stop to think about this, you also have to wonder what evidence of their success the guerrillas are hoping to see. Do they plan to return to the twenty-second century to find a happy, free Earth, where they can live out the rest of their days, comforted by the knowledge of how it might have been if they hadn't acted? Because, if that's what they believe, I've got a big plank marked 'Grandfather Paradox' to smack them over the head with.

So, for the record: If the guerrillas' actions had been successful in creating a future in which the Daleks do not conquer Earth, then the situation which drove the guerrillas to act would not have existed. Therefore, they *wouldn't* have gone back in time to create a new future. Therefore, the Daleks *would* have conquered Earth. Therefore... Ack.

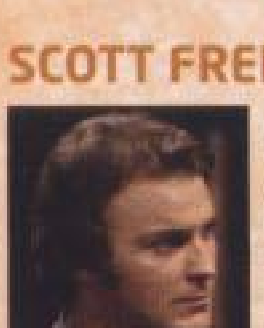
There is no answer to this. The best way to ease your mind is to accept that there are many parallel universes, all spun out of moments of change like this. But, as I pointed out, if you accept that fact (and if you accept the limitations imposed on time-tampering by the Grandfather Paradox) you might as well just not bother lifting a finger to change history at all. Somewhere out there, there already exists precisely the world you want to live in. You just don't live in it, and you never can. Now, there's a comforting thought.

WHERE ELSE HAVE I SEEN...?

AUBREY WOODS (1928-) The Controller

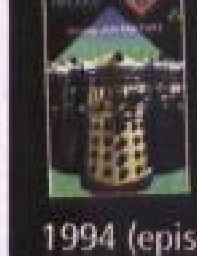
TV appearances include
Sexton Blake: The Knave of Diamonds (1967) as Inspector; *Up Pompeii* (1969) as Captain Bilious; *Blake's 7: Gambit* (1979) as Krantor; *Turn on to T-Bag: The Two Musketeers* (1988) as the Scarlet Pimple; *T-Bag and the Pearls of Wisdom: Grimble and Squiffy* (1990) as Squiffey

SCOTT FREDERICKS Boaz



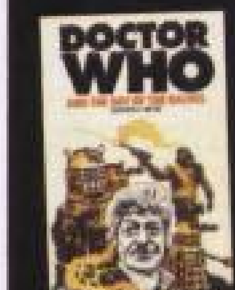
Other Doctor Who appearances
Image of the Fendahl (1977) as Maximillian Stahl
TV appearances include
Blake's 7: Weapon (1979) as Carnell

FURTHER INFO



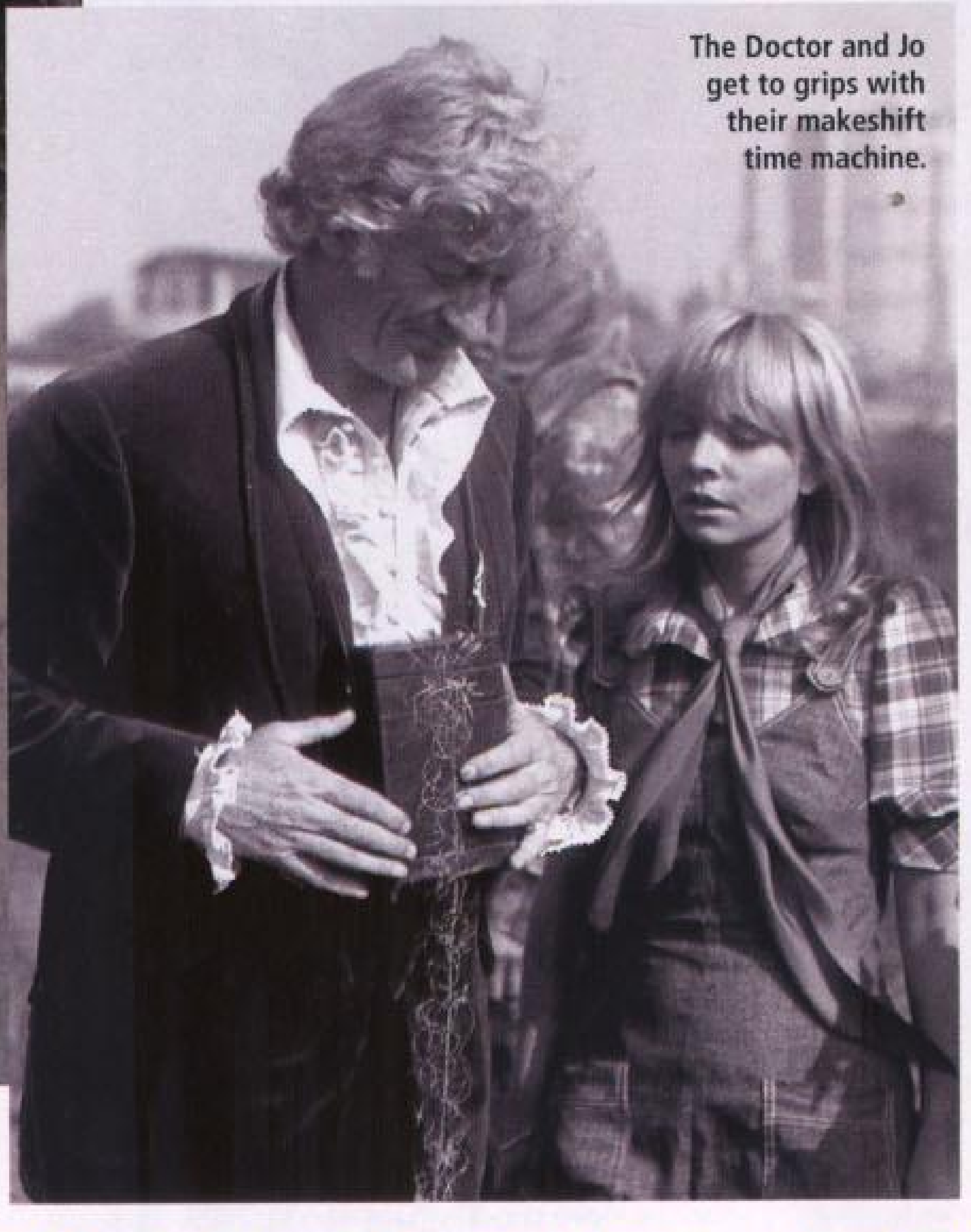
VHS/BETA
COMPANY BBC Video
YEAR 1986 (compilation), 1994 (episodic, VHS only)
CAT NOs BBCV 2036/BBCB 2036/BBCV 4109/BBCV 5219
AVAILABILITY Deleted

LASERDISC
COMPANY BBC Video
YEAR 1996
CAT NO BBCV EE1202
AVAILABILITY Deleted



NOVEL
COMPANY Target Books
YEAR 1974
Book No 18
AUTHOR Terrance Dicks
AVAILABILITY Out of print

"There are hun-dreds of us back here."



The Doctor and Jo get to grips with their makeshift time machine.

> 'Marks' script offered a money-saving suggestion: "One by one Daleks emerge from the tunnel"...'

The guerrillas insist that the Doctor returns to the twentieth century to kill Styles for them, but he refuses insisting there must be a peaceful alternative. He wonders if any of the guerrillas are still in Styles' time zone, and Anat confirms that Shura has remained there, although they assumed he was dead. The Doctor asks what equipment they took with them back to the twentieth century, and Anat says that they took some charges of Dalekanium, a "highly effective type of explosive."

■ The guerrillas say they stole the formula for Dalekanium from the Daleks. Maybe they were holding the formula upside down when they brewed it, though. In all of the material's other appearances in the series, it has simply been a metal: for example, it was what the Dalek casings were made of in *The Dalek Invasion of Earth* (1964), and it was used to conduct gamma radiation on the roof of the Empire State Building in *Daleks in Manhattan/ Evolution of the Daleks* (2007).

In the twentieth century, an injured Shura sneaks back into the house – where, in the cellar, he sets up one of the explosive charges. The Doctor, meanwhile, realises that it must have been Shura – not Styles – who caused the explosion that changed history.

■ The rehearsal scripts featured more scenes of Shura carefully spying on and avoiding the UNIT patrols in this episode.

The Doctor and Jo sneak back into the tunnels. Alarms ring out and the Ogrons close in, accompanied by the Controller. The Doctor convinces him there is still a chance to save the Earth from its fate at the Daleks' hands. The Controller lets him leave and, activating the time-travel device, the Doctor and Jo dematerialise...

After exterminating the defiant Controller, the Daleks take matters into their own hands, deciding to head back in time to ensure the failure of the peace conference. At the tunnel under the bridge in the twentieth century, the Daleks and Ogrons arrive in force. They immediately engage with the UNIT troops, who are unsuccessful in their attempt to hold them back.

■ Marks offered a money-saving suggestion in the rehearsal scripts to bulk out the Daleks' numbers in this scene: 'One by one the Daleks and Monsters emerge from the tunnel (repeated shot)'.

In a TV news report, Alex MacIntosh reports from outside Auderly House on the peace conference. Styles' mission to China complete, the delegates are now arriving at the house...

■ MacIntosh was a former BBC news reporter, retired by the time this story was filmed.

Styles and the delegates are escorted into the house – followed quickly by the Doctor, who dashes in and demands that the Brigadier to evacuate the house immediately.

■ The cars used to ferry the delegates up Auderly's drive were hired from Kingsbury Motors, who would later invoice the *Doctor Who* team for damage done to the vehicles during filming. Various flags and other 'dressings' were attached to the cars, apparently damaging the paintwork.

The Doctor bursts into the basement to find Shura and the explosive. He tries to talk the guerrilla down while, in the grounds of the house above, gunfire rings out. The Daleks and Ogrons continue their advance on the house as the delegates are led back to their cars and driven away to safety.

■ As Styles is ushered out of the house by the Brigadier, he complains that he needs his paperwork. His aide (played by extra Desmond Verini) assures him it's all in his briefcase. This line was meant to be spoken by Jean McFarlane as Styles' secretary Miss Paget, who was last seen in Episode One, but she was ill on the day this scene was recorded.

Jo joins the Doctor, warning him that the Daleks are entering the house...

■ ... with some difficulty. Bernard got a little frustrated by the limitations of the Dalek props' movement over the rough ground around the house. Wooden boards had to be laid down for them to trundle over, which meant the director had to be more than usually careful with the placement of his camera.

Shura tells the Doctor and Jo to leave, while he remains with the primed bomb. Outside, the Doctor tells the Brigadier to order his men to fall back and let the Daleks enter the house. The Daleks find the house empty – just as Shura detonates the bomb, destroying the house and the Daleks. From a safe distance, the Doctor tells Styles that his conference has been saved.

■ The end? The scripts originally featured an epilogue back at UNIT headquarters, but Bernard declined to film it, claiming that "I was never one for an anti-climax. Once you had reached the end, then that was it." The only problem is, this final scene would have explained what the heck was happening with the second Doctor and Jo back at the start of Episode One.

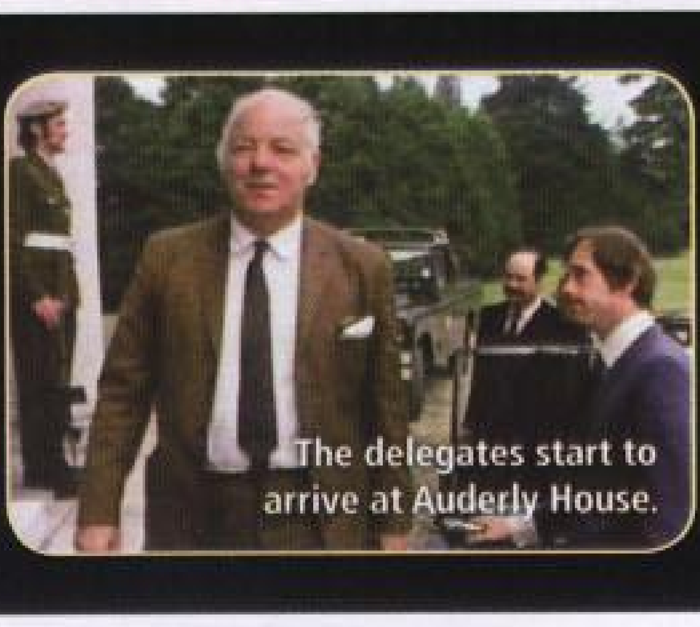
This time, the scene would have played out from the point of view of the 'other' Doctor and Jo. (By this point in the story, they are the 'present' Doctor and Jo, while the 'original' Doctor and Jo are actually their 'past' versions. Keeping up?) "For one ghastly moment I thought I saw two of you!" gasps the Brigadier. "That's right," the Doctor says. Then Jo asks a question that *only* Jo could ever ask: "But which of us was the real us?"

The Doctor also goes on to admit that their 'success' in this adventure isn't clear cut. "There are all kinds of futures, you know," he says. "Futures with Daleks in?" asks Jo. "It's possible," he admits. "I thought I'd destroyed them once before, but I was wrong."

This cut scene – along with much of the rest of the material cut from the early scripts – was reinstated in the novelisation of this story, which was written by script editor Dicks.

■ From this point, the Daleks start to make annual appearances in the series for a few more years. In the following series, they would make a spectacular surprise return at the end of *Frontier in Space*, before taking centre stage for *Planet of the Daleks*. DWM

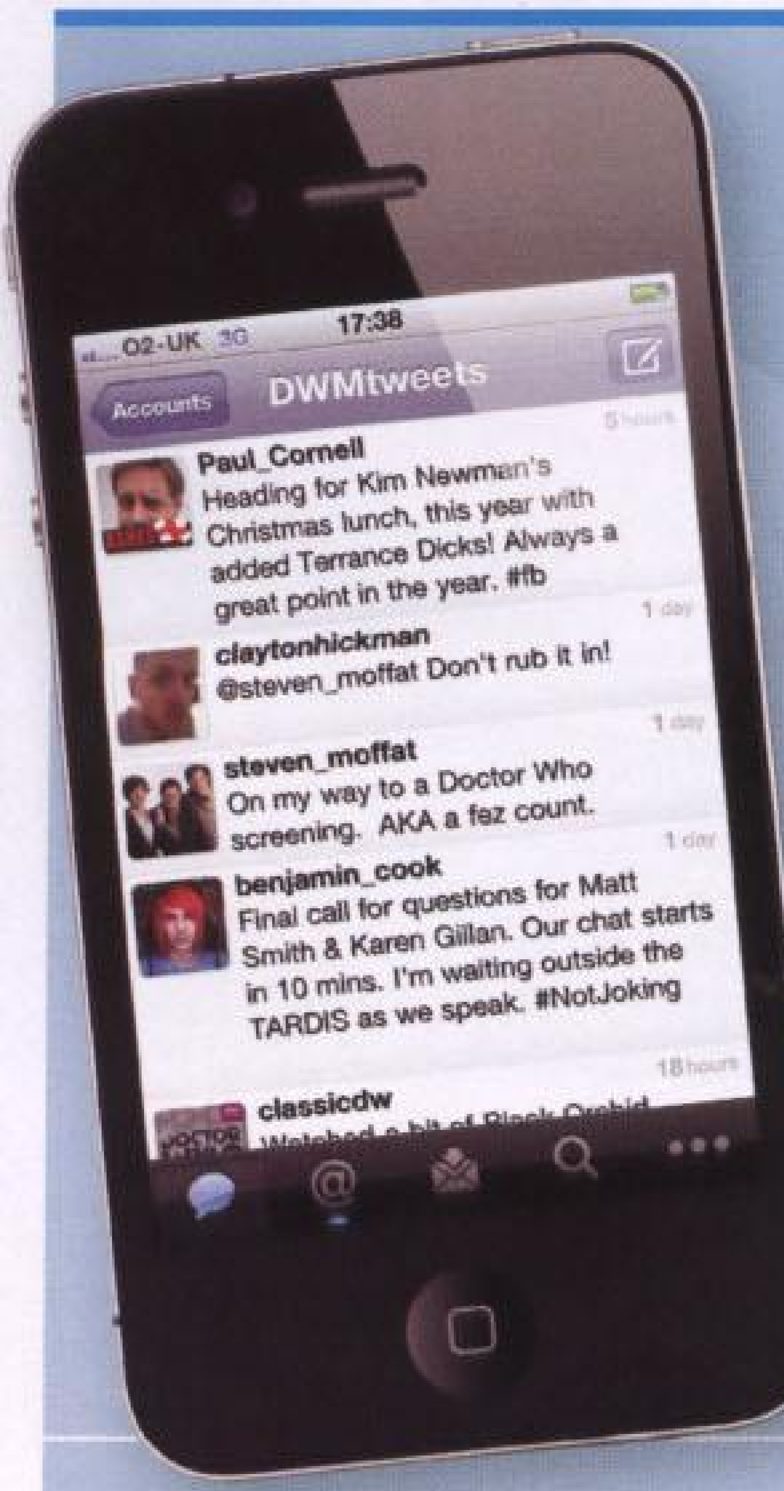
ALEX MacINTOSH
(Auderly House)



The delegates start to arrive at Auderly House.

The final shot of the story...

... and how it *should* have ended!



Paul_Cornell
Heading for Kim Newman's Christmas lunch, this year with added Terrance Dicks! Always a great point in the year. #fb

claytonhickman
@steven_moffat Don't rub it in!

steven_moffat
On my way to a Doctor Who screening. AKA a fez count.

benjamin_cook
Final call for questions for Matt Smith & Karen Gillan. Our chat starts in 10 mins. I'm waiting outside the TARDIS as we speak. #NotJoking

classicdw

40 people every *Doctor Who* fan should follow on twitter

Let DWM be your guide to the social media network that's taking over the world!

Feature by **BENJAMIN COOK**

You've probably heard of Twitter. Created in 2006 by American Jack Dorsey, it's a fiendishly addictive social-networking thingamajig, the basic mechanics of which are remarkably straightforward. From a computer or mobile phone, users can send messages (called 'tweets') of up to 140 characters that are displayed on their Twitter profile page, and are also delivered to other users who subscribe to (or 'follow') the author's feed. Yes, it's that simple. What's more, it's completely free. So why does Twitter make such a terrible first impression?

'What a simultaneously hysterical, banal, footling and useless idea, I remember thinking,' blogged arguably the UK's best-known Twitterer, Stephen Fry (*twitter.com/stephenfry*), on 30 November last year, the day he notched up his two millionth 'follower'. 'You almost certainly thought the same when you first heard of it. *Everyone* does. Those with long memories will remember when people said *exactly* the same about e-mail. "Don't get it. What's the point? Strictly for the geeks."'

'Like most meaningless indulgences, it sounds fairly nauseating to anyone who hasn't given it a go,' wrote TV critic Charlie Brooker (*twitter.com/charltonbrooker*), in *The Guardian* in 2009, 'but once you've "got it", there's something strangely compelling about it. It's the online equivalent of popping bubble wrap.'

Today, over 200 million people use Twitter, a figure that's increasing by roughly 15 million every month. In the time it took you to read that sentence, another 30 people signed up. Lady Gaga, with over seven million followers, is currently the most popular Twitterer. Barack Obama, with six million, isn't far behind. The Dalai Lama is on Twitter, too. And Snoop Dogg. British Twitterholics include the aforementioned Messrs Fry and Brooker, Russell Brand, Lily Allen, Imogen Heap, Jonathan Ross, Lord Alan Sugar and – brace yourselves – Jedward. Even the British Monarchy has an account (*twitter.com/BritishMonarchy*, since you asked). Last month, **DWM** entered the fray (*twitter.com/DWMtweets*), and gained over a thousand followers in our first three days. It's microblogging, and it's huge.

'When you choose to follow another Twitter user, that user's tweets appear in reverse chronological order on your main Twitter page,' explained popular science author Steven Johnson, in a 2009 article in *Time* magazine. 'If you follow 20 people, you'll see a mix of tweets scrolling down the page: breakfast-cereal updates, interesting new links, music recommendations, even musings on the future of education.'

Breaking news stories play out on Twitter. So do live mass-media events. Tagging tweets with a 'hashtag' – such as *#WikiLeaks* or *#XFactor* – facilitates the aggregation of comments around a particular subject or event. The BBC has started integrating Twitter hashtags into broadcast programmes. You may have noticed the *#bbcHIGNFY* tag flash up on screen at the start of each episode of *Have I Got News For You*. Or *#bbcqt* on *Question Time*. Or *#laterjools* on *Later... with Jools Holland*. Programme-makers are realising that so-called 'double-screening', where viewers watch TV while chatting online, is becoming more mainstream. It can make watching TV a more communal experience. Also, it's a useful way for programme-makers to gather instant feedback – a constant, unfolding, real-time critique of the show from the moment it starts.

As for the convention of replying to another user with the @ symbol ('*@DalaiLama* Good morning!'), that was, like hashtags, invented by the Twitter user base, rather than originating at Twitter HQ. When *Doctor Who* showrunner Steven Moffat (*twitter.com/steven_moffat*) tweets about, for instance, Russell T Davies' *Torchwood* ('Ianto fans only: Russell's character, and I thought his death scene was brilliant. Not reversing it. Stop asking'), anyone can send him an @ reply. 24-year-old fan Vicky Harrison (*twitter.com/missrott3n*) did: '*@steven_moffat* People only want him back because it would be nice for Jack to have a happy ending.' To which Moffat replied, cheekily: '*@missrott3n* See *Gridlock*' – settling that Face of Boe controversy once and for all!

Of course, Moffat has almost 50,000 followers, and responds to only a fraction of his @ replies – but in that exchange, there is what Johnson describes as 'the semblance of a normal, everyday conversation between equals... From the fan's perspective, it feels refreshingly intimate.'

The discerning *Doctor Who* fan will find a wealth of 100% bona fide Twitter accounts worthy of a follow – which is why we've compiled a list. Full disclosure: this **DWM** reporter is on Twitter (now, go follow me at *twitter.com/benjamin_cook*), and my followers helped. Back in December, I tweeted: 'Calling *Dr Who* fans! I'm compiling a list of 'People Every *Dr Who* Fan Should Follow on Twitter' for Jan's **DWM**. Who would YOU include?' And you replied in your hundreds, with lots of brilliant suggestions, many of which are listed below. So those of you who aren't Twitterers already – where have you been? – should sign up at *www.twitter.com*, join in the fun, and get 'following' the following...

Ianto rushes off to find a Wi-Fi hotspot so he can tweet his loyal fans!

> "*Doctor Who* fans will find a lot of accounts worthy of a follow..."

Top Writers (and one Director)

Steven Moffat

(showrunner and head honcho)
twitter.com/steven_moffat
Followers: 49,063 Tweets: 253

Typical tweets: 1) 'Told my son the title of ep 1 of the next run of *Doctor Who*. A pause. "I think we can do better, Daddy." Then: "We need clever. Not cheesy."'
2) 'TARDIS cufflinks! For my birthday! Just when I thought I couldn't get any geekier!'

Mark Gatiss

(*The Unquiet Dead, Victory of the Daleks*)
twitter.com/Markgatiss
Followers: 38,465 Tweets: 1,381

Typical tweets: 1) 'Walked past McDonald's at Highbury Corner only to see Jimmy Osmond inside, noshing. Jimmy Osmond! I found this oddly hysterical.'
2) 'I've been sent a trading card to sign. Trouble is it's of Andrew Hayden-Smith. Yet the sender seems convinced I played Jake in *Doctor Who*.'

Paul Cornell

(*Father's Day, Human Nature*)
twitter.com/Paul_Cornell
Followers: 10,462 Tweets: 5,167

Typical tweets: 1) 'I learned the sign language for Superman and Wonder Woman this weekend. Supes: palms inclined upwards at same angle, flying in profile...'
2) '... Wonder Woman is both hands in a sideways swoosh, like the TV version's twirl.'

Gareth Roberts

(*The Shakespeare Code, The Lodger*)
twitter.com/OldRoberts953
Followers: 1,554 Tweets: 1,195

Typical tweets: 1) 'Our force wall which art on Xenon, Cally be thy Games. Thy Keeper come, thy Vila be dumb, on Earth as it is on Jevron...'
2) 'Watching TV Movie documentary now. Still can't stop tittering whenever they say "backdoor pilot".'

Richard Clark

(director of *Gridlock*, and upcoming Episode 3)
twitter.com/rclarkie
Followers: 1,212 Tweets: 156

Typical tweets: 1) 'Just finished re-reading Neil's ep. The simple truth of the matter is that *Who* fans are going to flip.'
2) 'A day's filming free of stunts, monsters, mayhem and madness. It's barely *Doctor Who* at all. Although there is of course a giant foot.'

Chris Chibnall

(*42, The Hungry Earth/Cold Blood*)
twitter.com/chibnall
Followers: 2,197 Tweets: 1,672

Typical tweets: 1) 'I'm with Matthew Graham. TV drama is a spectrum, not a single definition. And you don't need to criticise others to publicise your own show...'
2) 'Every *Doctor Who* writer takes their job as seriously as Jimmy McGovern. Never irony: always passion, wit & metaphor.'

Joseph Lidster

(*Torchwood, The Sarah Jane Adventures*)
twitter.com/joelidster
Followers: 1,499 Tweets: 9,140

Typical tweet: 'Man opposite me on train is like a very drunk, unshaven Matt Smith. I may be in love. Sod that, I'm making actual eye contact!'

James Moran

(*The Fires of Pompeii, Torchwood*)
twitter.com/jamesmoran
Followers: 6,733 Tweets: 22,624

Typical tweet: 'Update: just trimmed another page, pointed at screen triumphantly and shouted "YES! EAT ME! EAT ME!" I am alone in the house.'

Phil Ford

(*The Waters of Mars, Sarah Jane Adventures*)
twitter.com/philfordesq
Followers: 636 Tweets: 141

Typical tweet: 'Ah, just met a girl on the train who thinks *Sarah Jane* is scarier than *Doctor Who*. I say girl, she's 22! Well, who am I to argue?'

Jackie and Mickey register their outrage over the *X Factor* final result.

Clayton Hickman

(*The Sarah Jane Adventures*)
twitter.com/claytonhickman
Followers: 1,517 Tweets: 1,496

Typical tweets: 1) 'I so hoped they would attempt to seal Dermot in the Pandorica. *#XFactor*'
2) 'Me and Gareth [Roberts] enjoying a lovely game of *Doctor Who* Writers – Dead or Alive? We're not sure about Eric Pringle.'

Neil Gaiman

(upcoming 2011 episode)
twitter.com/neilhimself
Followers: 1,508,878 Tweets: 17,607

Typical tweets: 1) 'Writing *Doctor Who* on a rainy afternoon in an octagonal gazebo filled with wet dogs. *#BestLifeEver*'
2) '*@steven_moffat* Hah! You think YOU'VE forgotten how to write? You should see the mess I've made of this rewrite. Er, if I don't fix it first.'

Jane Espenson

(upcoming *Torchwood* episodes)
twitter.com/JaneEspenson
Followers: 24,517 Tweets: 4,037

Typical tweet: 'Just got back from a notes session with Russell T Davies on *Torchwood: TNW* hour five. I love notes that make it better!'

Oli Smith

(*Doctor Who* novels, comics, Wii & DS games)
twitter.com/theolismith
Followers: 684 Tweets: 2,758

Typical tweet: '"Dress for the job you want, not the job you have" is the reason I sit at my desk in a spacesuit.'

BUBBLING UNDER...

BBC Books' Twitter feed (*twitter.com/DrWhoBBCBooks*); novelists and/or audio drama writers **Peter Anghelides** (*twitter.com/anghelides*), **David Bishop** (*twitter.com/davidbishop*), **Martin Day** (*twitter.com/sirdigbychicken*), **Richard Dinnick** (*twitter.com/richarddinnick*), **James Goss** (*twitter.com/gossjam*), **Simon Guerrier** (*twitter.com/0tralala*), **Mags L Halliday** (*twitter.com/magslhalliday*), **Paul Magrs** (*twitter.com/paulmagrs*), **Una McCormack** (*twitter.com/unamccormack*), **Lawrence Miles** (*twitter.com/Lawrence_Miles*), **Jonathan Morris** (*twitter.com/jonnymorris1973*), **David Quantick** (*twitter.com/quantick*), **Jac Rayner** (*twitter.com/GirlFromBlupo*), **Eddie Robson** (*twitter.com/EddieRobson*), **Cavan Scott** (*twitter.com/cavanscott*) and **Caroline Symcox** (*twitter.com/Carolinesymcox*); graphic novelist **Tony Lee** (*twitter.com/mrtonylee*); and 1980s *Doctor Who* scriptwriter **Ben Aaronovitch** (*twitter.com/Ben_Aaronovitch*).

Top Actors

Noel Clarke

(Mickey Smith)
twitter.com/NoelClarke
Followers: 52,863 Tweets: 12,702

Typical tweets: 1) 'Mickey Smith has had Rose and Martha. Whoop whoop!'
2) 'Young people getting into the biz... remember, I make mistakes so you don't have too. Don't be like me... be better.'

Barnaby Edwards

(Dalek operator)
twitter.com/BarnabyEdwards
Followers: 1,388 Tweets: 2,051

Typical tweet: 'Ann Widdecombe has just been described as a 'Dalek in drag'. How very dare they! *#Strictly #DoctorWho*'

Simon Pegg

(The Editor, *The Long Game*)
twitter.com/simonpegg
Followers: 718,963 Tweets: 4,205

Typical tweets: 1) 'I don't believe in anything I can't summon with the aid of a chalk pentangle, six candles and a virgin.'
2) '(ironic) Congrats to the BBC for ruining the climax to *Doctor Who* with a cartoon Graham Norton telling about another f***ing talent show.'

John Barrowman

(Captain Jack Harkness)
twitter.com/Team_Barrowman
Followers: 38,371 Tweets: 1,033

Typical tweet: 1) 'I loved David's last episode. Bernie Cribbins was outstanding. The entire show was so gripping. Long Live *Doctor Who*!'
2) '*TORCHWOOD* IS COMING BACK! I am on cloud nine and thrilled with this news... You can be sure Russell won't water it down.'

Nicholas Pegg

(Dalek operator)
twitter.com/NicholasPegg
Followers: 2,076 Tweets: 1,203

Typical tweet: 'My neighbour's overall verdict on *The Seeds of Doom*: "It's completely ridiculous, because nothing like that would ever happen in real life."'

Andrew Hayden-Smith

(Jake Simmonds, *Rise of the Cybermen*)
twitter.com/AndrewHaydSmith
Followers: 2,165 Tweets: 1,498

Typical tweets: 1) 'Graeme Harper who directed my *Doctor Who* eps has worked his magic on tonight's *Corrie*! He's a total legend!'
2) 'Dear Santa, please can I have a part in *Emmerdale* so I can have a cheeky smooch with Aaron, the rough-arse mechanic. Ta.'

Tracy-Ann Oberman

(Yvonne Hartman, *Army of Ghosts/Doomsday*)
twitter.com/TracyAnnO
Followers: 14,647 Tweets: 6,950

Typical tweet: 'Just had conversation with crew *re* how good I am in *Doctor Who* finale. Me coyly: "Oh, Yvonne's such a great character. Russell's a genius."'

Kai Owen

(Rhys Williams, *Torchwood*)
twitter.com/KaiKaiOwen
Followers: 1,038 Tweets: 172

Typical tweet: 'In about one month from today, I'm gonna be putting on my "Rhys" costume once more!!'

Tom Price

(PC Andy Davidson, *Torchwood*)
twitter.com/pricetom
Followers: 2,819 Tweets: 2,586

Typical tweets: 1) '*@KaiKaiOwen* I look forward to seeing that costume. Jeans and a t-shirt, yeah?'
2) 'Doing a little bit of Torching Wood in America next year. Already trying out my Welsh/LA accent. It's SO hot, like.'

Sheridan Smith

(Lucie Miller, Big Finish's Eighth Doctor plays)
twitter.com/Sheridansmith1
Followers: 104,926 Tweets: 2,769

Typical tweet: 'En route to *Cosmo* Woman of the Year Awards. Feel a knob all glammed up! Haven't been out of jeans & Uggs all year! Mum's got her sequins on!'

Kylie Minogue

(Astrid Peth, *Voyage of the Damned*)
twitter.com/kylieminogue
Followers: 414,424 Tweets: 2,025

Typical tweets: 1) 'Do you ever wake up feeling so overwhelmingly inspired, it almost hurts?'
2) '*Re* Recent "News": OMG such a load of hype and nonsense, misquotes and an interview that never HAPPENED!!! Grrrr!!!'

Russell Tovey

(Midshipman Frame, *Voyage of the Damned*)
twitter.com/russelltovey
Followers: 23,831 Tweets: 749

Typical tweets: 1) 'Cardiff, Barry, Newport... All in a day... I've died and gone to heaven.'
2) 'Most of my costume on *Being Human* has my name in it... George (at Asda)... And Mitchell gets All Saints head to toe. Where's the justice?'

Alexander Armstrong

(Mr Smith, *The Sarah Jane Adventures* and *The Stolen Earth/Journey's End*)
twitter.com/Xanneroo
Followers: 32,307 Tweets: 5,442

Typical tweet: 'Sitting in this really beautiful old building in Gas Street (now a studio), recording more Mr Smith for *Sarah Jane Adventures*. I love this.'

James Corden

(Craig, *The Lodger*)
twitter.com/JKCorden
Followers: 182,210 Tweets: 664

Typical tweet: 'I woke up, put the radio on & Justin Timberlake said, "I'm gonna have you naked by the end of this song!" And he did! What power that man has.'

Katherine Jenkins

(Abigail Pettigrew, *A Christmas Carol*)
twitter.com/KathJenkins
Followers: 41,689 Tweets: 2,695

Typical tweet: 'On my way to the National Film Institute for the 1st screening of the *Doctor Who* Xmas Special!! I'm so nervous!'

BUBBLING UNDER...

The 1996 TV Movie Master, **Eric Roberts** (*twitter.com/EricRobertsER*); Martha Jones' brother Leo, **Reggie Yates** (*twitter.com/REGYATES*); child genius Luke Rattigan in *The Sontaran Stratagem/The Poison Sky*, **Ryan Sampson** (*twitter.com/MrRyanSampson*); *Planet of the Dead*'s Barclay, **Daniel Kaluuya** (*twitter.com/Kaluuya*); *The End of Time*'s Addams, **Sinead Keenan** (*twitter.com/SineadKeenan*); Agent Johnson in *Torchwood: Children of Earth*, **Liz May Brice** (*twitter.com/lizmaybrice*); and *The Sarah Jane Adventures*' Santiago Jones, **Finn Jones** (*twitter.com/FinnJones*).

"The Ghost Shift can wait. People need to know what I had for breakfast."

Top Musicians

Murray Gold

(composer, *Doctor Who* 2005-present)
twitter.com/murraygold
Followers: 6,452 Tweets: 17,329

Typical tweet: 'What a cold, unpleasant Series-Five-CD-number-one-soundtrack-on-iTunes-you-guys-rock Monday it is today. *Gloom*. :)'

Sam Watts

(composer, *The Sarah Jane Adventures*)
twitter.com/i_is_sam
Followers: 1,321 Tweets: 459

Typical tweet: 'News just in! *@murraygold*'s beard tops Twitter's trending topics! The beard says it's thinking about releasing a solo album.'

Mark Ayres

(composer, *Doctor Who* 1988-1989)
twitter.com/MarkAyresRWS
Followers: 333 Tweets: 107

Typical tweet: 'Suffering the strange delirium that descends after a couple of weeks remastering two *@classicdw* stories, each for the third time.'

BUBBLING UNDER...

Doctor Who recording engineer **Jake Jackson** (*twitter.com/jakejackson*); *The Sarah Jane Adventures* composer **Dan Watts** (*twitter.com/DanJWatts*); composer **David Arnold** (*twitter.com/DavidGArnold*), who provided a new arrangement of the *Doctor Who* theme for Big Finish's Eighth Doctor audio dramas, used from 2001-2008; **BBC Audiobooks** (*twitter.com/AudioGO_UK*); **Silva Screen Records** (*twitter.com/SilvaScreen*), which releases the *Doctor Who* and *Torchwood* soundtrack CDs; and 'Time Lord rock' band **Chameleon Circuit** (*twitter.com/chamcircuit*).

Top Producers

2|entertain

(DVD publisher)
twitter.com/classicdw
Followers: 4,830 Tweets: 356

Typical tweets: 1) 'Anyone on here feel an old Classic *Doctor Who* DVD title could do with being VidFIRE'd? Yeah, me too.'
2) 'Poor Kamelion. He looks a bit bashed in the *Metal Man* doc!'

Big Finish

(audio drama production company)
twitter.com/bigfinish
Followers: 1,742 Tweets: 232

Typical tweet: 'Paul [Spragg, producer's assistant] is leading from the front today and thus will henceforth be known as Brigadier Lethbridge-Spragg.'

Top Fans

Toby Hadoke

(comedian, *Moths Ate My Doctor Who Scarf*)
twitter.com/TobyHadoke
Followers: 1,578 Tweets: 836

Typical tweet: '*Doctor Who* stories if he was a medical doctor: *Colonoscopy in Space*, *Warriors' Gout*, *The Leisure HIV*, *The Corns of Nimon*, and more, no doubt.'

Mitch Benn

(musician and comedian)
twitter.com/MitchBenn
Followers: 19,583 Tweets: 10,448

Typical tweets: 1) 'It's now my mission to find all the "abolish licence fee" f***ers, gaffer tape them to a chair watching *Sherlock* while screaming "REALLY?"'
2) 'When you show me a field with 50,000 people going nuts to *The Next Generation* theme, I'll believe *Star Trek* is as good as *Doctor Who*.'

Lizo Mzimba

(BBC's Entertainment Correspondent)
twitter.com/lizo_mzimba
Followers: 3,314 Tweets: 703

Typical tweet: '*cough* new *Doctor Who* trailer tomorrow *cough* 18.28ish BBC One, 19.16ish BBC HD *cough* 1 minute long *walks away whistling innocently*'

Caitlin Moran

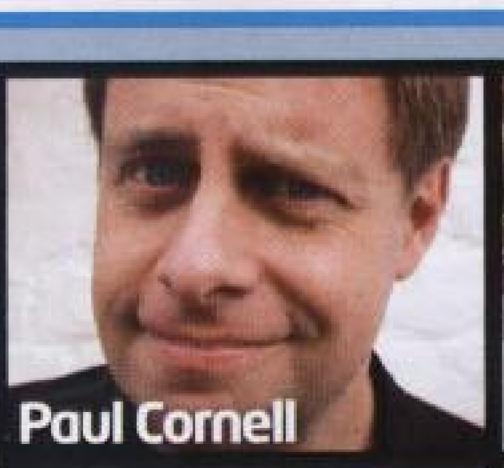
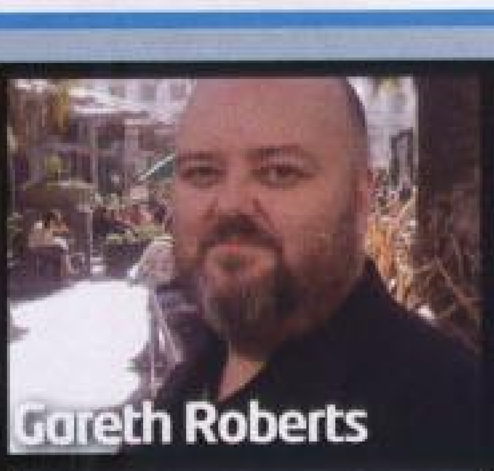
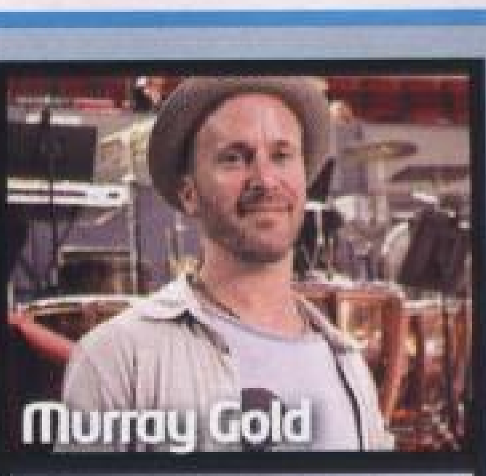
(journalist, *The Times*)
twitter.com/caitlinmoran
Followers: 55,670 Tweets: 21,827

Typical tweets: 1) 'Just seen the Christmas *Doctor Who*. I doubt there is a person ALIVE who could guess what's going to happen. It's totally demented and MAZIN.'
2) 'Oh God, there is NOTHING like the hell of trying to explain a Steven Moffat *Doctor Who* plot to a 7-year-old. NOTHING.'

BUBBLING UNDER...

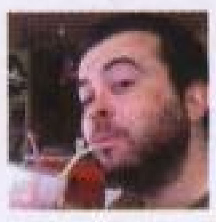
TV critics **Charlie Brooker** (*twitter.com/charltonbrooker*) and **Boyd Hilton** (*twitter.com/boydhilton*); broadcasters **Andrew Collins** (*twitter.com/CollingsA*), **Jonathan Ross** (*twitter.com/Wossy*) and **Richard Madeley** (*twitter.com/richardm56*); host of CBS's *The Late Late Show* **Craig Ferguson** (*twitter.com/CraigyFerg*) and his regular guest **Chris Hardwick** (*twitter.com/nerdist*); YouTube star **Charlie McDonnell** (*twitter.com/coollike*), who's made videos for the official *Doctor Who* website; comedians **Richard Herring** (*twitter.com/Herring1967*), **Rufus Hound** (*twitter.com/RufusHound*) and **Josie Long** (*twitter.com/JosieLong*); and *Doctor Who* podcasts **Podshock** (*twitter.com/Podshock*) and **Radio Free Skaro** (*twitter.com/radiofreeskaro*).

THE DWM twitter VIEW

	Mark Gatiss	 **Paul Cornell**	 **Gareth Roberts**	**Noel Clarke**	 **Murray Gold**
Hello there, chaps. What's the appeal of Twitter for you?	"I was totally anti-Twitter for ages, but gave in and am now hooked. It's a very nice way to stay in touch with people, talk drivel, and inflict catty comments about *The X Factor* onto the world."	"It's great to be able to talk directly to an audience, to ask them questions, to tell them about stuff. It's a very comfy feeling to be surrounded by what all your friends are doing."	"It makes shows like *The X Factor* and *The Apprentice* even more fun. Everyone can join in as it goes out. But you shouldn't do that for drama like *Doctor Who*. That would be mental. You need to pay attention. *#IHaveSpoken*"	"It's three things, really. I love interaction with people that support me. Also, it's a good marketing tool, to help promote work or what I'm doing. Thirdly, I just share thoughts. If people don't like what I say, they can 'unfollow' as easily as they followed."	"I don't like Twitter. It's ruined my life. Like TV ruined my dad's."
How does Twitter fit in with your workflow? Isn't Twitter just one more thing for you to do each day?	"The trick is to resist the pressure to feel you have to be witty 38 times a day. Wait until something occurs to you, and then give it a spin. The restriction to 140 characters can sharpen the wits. A bit like coming up with a nice epigram."	"It doesn't feel like that, because it's fun. Besides, it's only 140 characters. I write a bit, check the web a bit, Twitter a bit, and that way get enough done."	"I only do it when I've got something funny to say. It's much less dangerously distracting than the rest of the internet, television, bed, and e-mails from Russell T Davies. You mustn't tweet too often. It's not an obligation. It's not as if Federation guards will descend on you if you don't do it. *#TravisYouFool*"	"If I'm writing a script or I'm at my computer, a tweet here and there really doesn't take up much time. It becomes habitual, I think. We text and e-mail so much these days, it's not much of a difference. As long as you can stop. Every few months, I'll stop for a few weeks, just to make sure I still can."	"I don't have a workflow. I do things in disorganized bursts of activity. But when I'm at my computer, the verbal part of my brain goes for a bit of a wander round Twitter valleys, which leaves the musical side of my brain stuck at home performing tasks."
What has been your favourite Twitter experience?	"The group experience of tweeting about *The X Factor* on a Saturday night. It's like having a lot of friends round and laughing. Also, I've got back in touch with a very old friend, and made some new ones."	"I spent an evening doing mock astrological predictions for my followers – 'Capricorns should watch out for an egg lorry on Wednesday' – and reposted their funny comments. It's a bit like being a radio DJ when you get into something like that."	"It's much nicer than the rest of the net. People let you know if they've enjoyed your stuff. It's much appreciated. *#niceness*"	"Probably phone-calling fans, in a mass call marathon I did."	"Famous people use Twitter for validating their often fragile egos. Although I am not famous, I use it the same way. I enjoy people enjoying what I write, and there have been a few moments like that."
And your worst? Are people rude very often?	"It's very dangerous to venture an actual opinion. I made the error of saying that I thought the BBC moving a lot of things to Salford was an expensive mistake – which it is – and received a torrent of abuse. Despite being a proud northerner, it was very hard to convey the subtleties of my argument in 140 characters."	"I've had some political rudeness, but nobody's ever been rude about anything fannish. I've blocked [*every user has a block button, whereupon you won't see their tweets and they won't see yours – Ed*] only about four people in all this time."	"Only once. Someone used a hashtag to tell someone else how boorish and awful I was. That's what the block button is for. Also, boorish? Boorish?! *#BOORISH!?!!*"	"As many people like you as people who don't. Sometimes I snap back. I'm only human. Sometimes I ignore it. The absolute worst was a girl threatening to kill herself if I didn't block people she didn't like, or remove the word 'husband' from my bio. It was very stressful."	"I had one quite jokey, but nevertheless nasty, death threat from an angry girl who wanted a career in sound. Needless to say, I didn't pass on her details to anyone who could have given her one. People are usually lovely."
Which *Doctor Who* luminary not yet on Twitter would you like to see start tweeting in 2011?	"Bonnie Langford. I rather think that would be a whole lot of curious fun."	"I think Terrance Dicks would be wonderful at it. His brevity and simplicity would suit."	"Pip and Jane Baker. I'd savour the futility of any efforts to concertina their neologistic epithets into 140 characters. *#antediluvian*"	"Russell T Davies. I think he'd be very funny and insightful."	"Delia Derbyshire. It would show that God does indeed move in mysterious ways."

Top DWM Scribes

Benjamin Cook
twitter.com/benjamin_cook
Followers: 4,654 Tweets: 4,654
Typical tweet: 'Today I interviewed Karen Gillan on a boat rooftop, Arthur Darvill on a beach & Matt Smith while he was getting undressed. *#GodBlessAmerica*'



Jason Arnopp
twitter.com/JasonArnopp
Followers: 5,118 Tweets: 21,040
Typical tweet: '*@jamesmoran* I've had remote access to your Mac all day, sir, and have been adding pages in which chickens play banjos incessantly.'

Dan Tostevin
twitter.com/notdangle
Followers: 635 Tweets: 2,459
Typical tweets: 'I have watched that "13 Bannerman Road is where Sarah Jane Smith lives..." sequence so many times today, I want to throw bricks at my own face.' 2) 'Now transcribing Louise Jameson. She says, "I'm not going to dress up in a leather leotard and prance around." (Sad face.)'

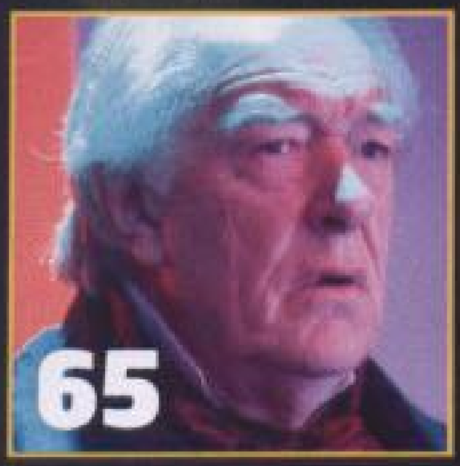
BUBBLING UNDER...

You're already following the official **DWM** feed (*twitter.com/DWMtweets*), aren't you? You might like to follow former editor **John Freeman** (*twitter.com/johnfreeman_dtb*); artist **Ben Morris** (*twitter.com/benmorrisillo*); writer **David Bailey** (*twitter.com/falldogblue*); writer **Dave Owen** (*twitter.com/wavenode*); and our friends at **Doctor Who DVD Files** (*twitter.com/DWDVDFiles*), **SFX magazine** (*twitter.com/SFXmagazine*) and **Radio Times** (*twitter.com/RadioTimes*). Hmm. Who else? "Don't bother including me. I never tweet anything," says **Tom Spilsbury** (*twitter.com/TomSpilsbury*). Yes, that's **DWM** editor *Tom Spilsbury!* So you should all follow him, just to annoy him. Right?

Other *Who* Folk on Twitter

You might be forgiven for thinking that anyone who makes a 'celeb cameo' in *Doctor Who* is bound to join Twitter sooner or later – see, for instance, *City of Death*'s **John Cleese** (*twitter.com/JohnCleese*), *Dimensions in Time*'s **Adam Woodyatt** (*twitter.com/AdamWoodyatt*), *Death Comes to Time*'s **Stephen Fry** (*twitter.com/stephenfry*), *Bad Wolf*'s **Davina McCall** (*twitter.com/ThisisDavina*), *The Sound of Drums*' **McFly** (*twitter.com/tommcfly, twitter.com/dougiemcfly, twitter.com/Dannymcfly, twitter.com/mcflyharry*), *The Stolen Earth*'s **Richard Dawkins** (*twitter.com/RichardDawkins*), and *The Time of Angels*' **Mike Skinner** (*twitter.com/skinnermike*). Plus, of course, there are a huge number of unofficial *Doctor Who* news accounts out there, including the **Doctor Who News Page** (*twitter.com/doctor_who_news*), and **Blogtor Who** (*twitter.com/BlogtorWho*), not to mention some great parody accounts like **Matrix Data Bank** (*twitter.com/matrixdatabank*) and **Doctor Who Facts!** (*twitter.com/WHOFAX*). Get Twittering! DWM

* Follower and tweet numbers are correct as of 20 December 2010.



65

70

73

> 'Tom Baker gives Meglos the manner of an arrogant middle-class homosexual forced to deal with a common team of removal men...'

GARY GILLATT reviews *Meglos* on page 68

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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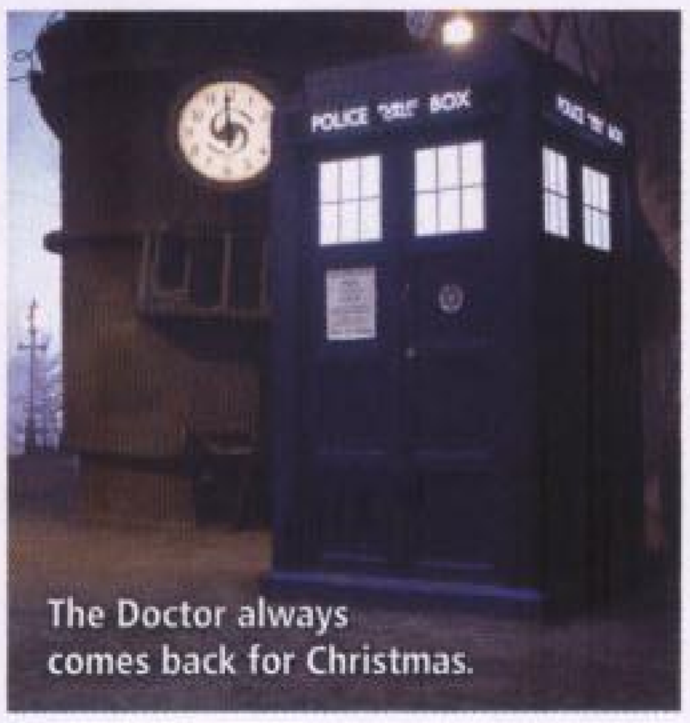
TELEVISION

A Christmas Carol

TELEVISION BBC One/BBC One HD

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Michael Gambon, Katherine Jenkins, Pooky Quesnel
WRITTEN BY Steven Moffat
DIRECTED BY Toby Haynes
TRANSMITTED 25 December 2010



The Doctor always comes back for Christmas.

Remember Christmas past? It was 2009 and BBC One decorated the bits between its programmes by hanging up an array of *Doctor Who*-themed idents. One of them featured a *ho ho ho*-ing Tenth Doctor sitting astride his TARDIS as a herd of reindeer whisked him through the skies. Was such frippery canon? Bah! Humbug!

Now the veil parts for Christmas present. Well, okay, Christmas-just-gone, but let's not break the conceit. Here the Eleventh Doctor and chums tear up the stratosphere in a shark-drawn carriage. *Definitely* canon.

The unlikely confluence between an airborne great white and a similarly hued winter wonderland is undoubtedly the oddest moment of Steven Moffat's début wielding of the Yuletide quill. And that's going some, because *A Christmas Carol* is the maddest thing *Doctor Who* has ever done. Madder, even, than *The Twin Dilemma*.

Thanks to the magic of publication deadlines, your **DWM** reviewer saw the adventure in a windowless room at the BBC's Television Centre back in mid-November. In that context, I couldn't help but feel a little disconnected from what was happening on screen. More than any other *Doctor Who* festive number, this one sits best framed by the excess and indulgences of the Big Day. Granted, I was nibbling on a BBC mince pie to help things get a-jingling, but it still felt like gazing at a Christmas future that was a *loooong* way off.

I did mostly love the adventure, though. However I'm still not quite sure what it was *about*. Yes, the story takes its cue from the Dickens classic, but there are a million other things also going on – where do you rest your eyes? Right from the off it's in-your-face, with a shiny, campy *Star Trek* parody you feel sure will pull-back at any moment and reveal itself as a silly TV show set within the fiction. Well, until Amy Pond arrives on deck, with a ►

risqué routine about honeymooners and costumed role play. At which point we find ourselves (and all aboard) lurched literally into a fast-unfolding disaster movie.

From there it's through the freezing fog and into Sardicktown for the static lantern-lit melodrama the title promises. Michael Gambon is great as the miserly Kazran. Although maybe a little too successful. He invests the character with a brilliantly bitter and believable sense of ennui that utterly transcends panto villain. However, on the festive stage, we perhaps need a blackguard who's a little more proactive about twirling his moustache and bringing badness to all. It's hard to know when to boo if your baddy's *raison d'être* is reticence.

But the cheers? They're obvious. They start when the Doctor comes rattling down the chimney and Matt Smith gets busy reminding us yet again why he's the best modern day version of the Time Lord, dancing around Kazran's reception room, talking and interfering incessantly. Moffat's script goes to some lengths to highlight the traveller's ownership of this time of year, from that fireside entrance, to his wooing of the young Kazran (who explains to the defrosted Abigail that the Doctor "comes every Christmas") and the manic building of snowmen at the end. Coupled to this is further reinforcement of the Doctor's status as a children's hero, one who knows of the terrors that lurk under the bed and of 'face spiders' in the wardrobe. Some of us may no longer believe in a certain benevolent stranger from Lapland, but we can still have faith in the time traveller from Gallifrey.

Ah, time travel. As ever, there's a huge amount of fun to be had here, this iteration of the series placing the device front and centre in a way the show has never dared before. Moffat's treatment is almost akin to farce, the plot's logic jumping tracks in a fashion that makes you laugh at the audacity of it all.

"I'll be back," our hero cautions Kazran. "*Way* back." The miser's sepia movie footage of his childhood feels like an inviolate document of days dead and gone... and then the Doctor steps into it, says "Hello," and everything's up for grabs. Likewise, popping back to the present day to earwig on Kazran, frustratedly bellowing at the film his combination code for the vault door. You're a naughty man, Doctor.

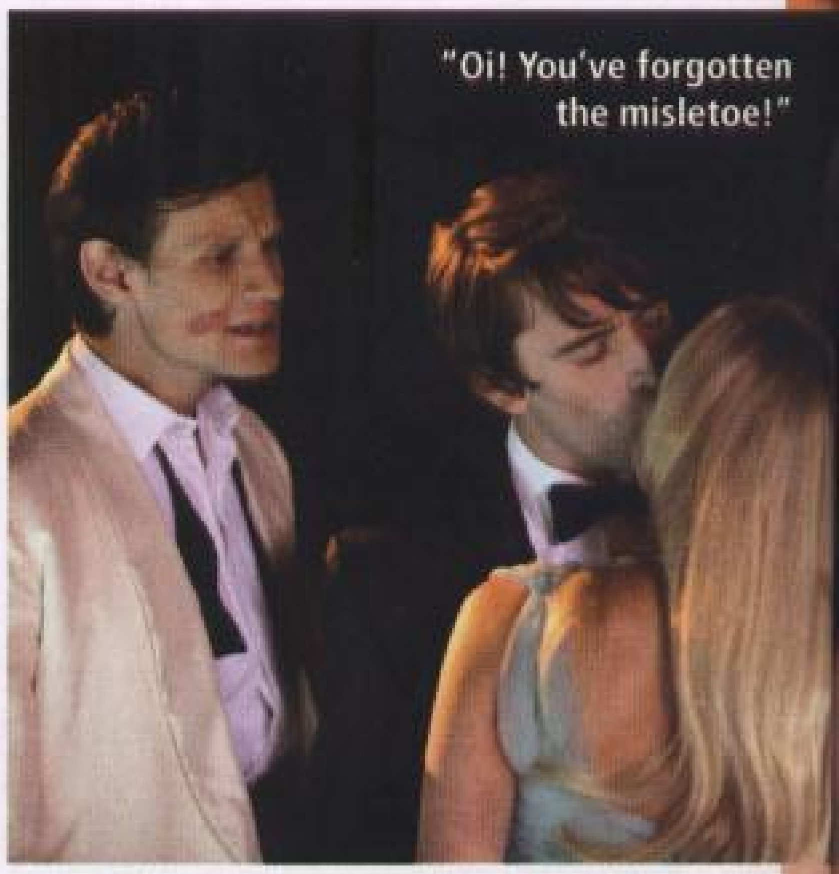
Something a little fishy is going on in the freezer...

'"Time can be rewritten" is a robust concept, but does the Doctor truly have the right to retro-engineer a new past for Kazran?'

How naughty, though? "Time can be rewritten" is a concept the series seems to be taking up as a clarion call. It's a robust notion, but I worry about where it might take us. Does our hero truly have the right to retro-engineer a new past for Kazran? Even though it's his only option to ensure another *Voyage of the Damned*-style last minute save of a space vessel in distress? In many ways his tinkering echoes the kind of unforgiveable transgression his former self made during 2009's *The Waters of Mars*. However, on this occasion Doctor Eleven isn't suffering from a God complex. "I've never met anyone who's not important," he says, contradicting the Time Lord Victorious' horrible assertion that there exists within reality less significant "little people."

It's because of his good heartedness that, on this occasion, I guess I ultimately buy the legitimacy of what the Doctor is doing. It's further helped along by the fact that – much like *The Big Bang*'s comedic *deus ex machina* cliffhanger resolution – his manoeuvring is played with a huge sense of fun. All that business with the Doctor becoming accidentally engaged to Marilyn Monroe, or Kazran's servants winning a non-existent lottery, or even just the sight of our man messing around in Tom Baker's scarf... what's not to love? Furthermore, one could argue that at the story's climax, rescuing Amy, Rory and the rest remains, ultimately, Kazran's choice. And it's by far the best bit of the whole episode.

A flying shark or Katherine Jenkins singing a space ship safely out of the sky doesn't test our credulity. Not really. But where *A Christmas Carol* could have become unstuck is in how the miser's soul was saved. It's the pivotal moment of the story, the bit where, if we as viewers lose faith, the whole thing breaks down. True to form, Moffat yet again turns it into a superb feint, with the reversal that Kazran himself is actually the wretched and loveless ghost of Christmas future, one who's engendering horror into his boyhood former self. Seeing the child we once were shrinking away at the adult we've become – that would make you mend your ways. Absolutely.



"Oi! You've forgotten the misletoe!"

A Christmas Carol is bonkers. It's a bit all over the place, a fizzing possit of death, nonsense, remorse, shiny sci-fi, chilly lost love, impromptu arias and a veritable snow drift of festive goodwill. Plus a flying shark. (*A flying shark!*) To my mind, it's not the best *Doctor Who* ever, not by a long chalk. But it is perhaps the most successful *Doctor Who* Christmas Special so far. In all the business and the busyness, there's a little bit of magic here.

As I left that BBC screening room, and plodded off into drizzily November greyness, with the predatory and unceasing traffic of Wood Lane gnashing its teeth hard, I swear there was a new lightness in my step. A jauntiness even. *Roll on December 25th, so I can see it all again*, I thought. But until then it was: Merry Christmas! Merry Christmas one and all!

GRAHAM KIBBLE-WHITE

The Doctor's Christmas cracker joke wasn't as funny as all that.

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'FANTASTIC' FACTS...

1 *A Christmas Carol* was the 15th new episode of *Doctor Who* broadcast in 2010, the most for 21 years, as 15 new episodes were also broadcast in 1989. In terms of actual minutes of new *Doctor Who* material, it was the most since 1975. Gosh!

2 The Doctor wasn't joking about knowing Father Christmas. The First Doctor helped Santa defeat a Demon Magician in Issue 732-735 of *TV Comic*, published in 1965, in the strip tale *A Christmas Story*.

3 *A Christmas Carol* was the second BBC One Christmas Day Special to feature a married couple dressed up as a policewoman and a Roman soldier. In the 2001 *Only Fools and Horses* episode *If They Could See Us Now...* Rodney and Cassandra Trotter also indulge in a bit of saucy roleplay – until Del Boy interrupts them, anyway.

4 *A Christmas Carol* wasn't the first *Doctor Who* story to have been influenced by Charles Dickens' classic novel. 1986's *The Trial of a Time Lord* presented evidence from the Doctor's past, present and future, while 2005's *The Unquiet Dead* cast Dickens himself in the Scrooge-type role and ended, like the novel, with the words "God bless us, every one!"

5 We reckon that *A Christmas Carol* is set in more different years than any previous *Doctor Who* story. But if you can prove us wrong, let us know...!

Meglos

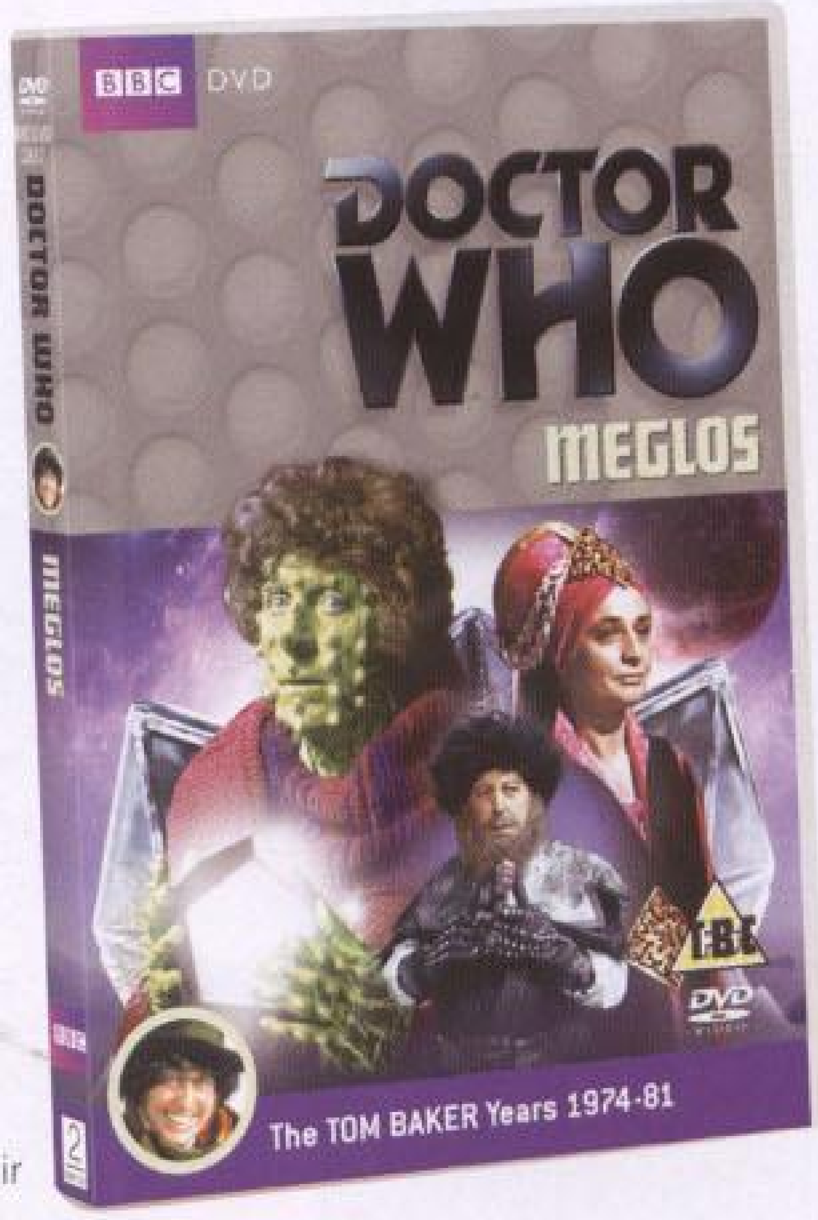
DVD 2|entertain

STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana) and John Leeson (K9)
WRITTEN BY John Flanagan and Andrew McCulloch
DIRECTED BY Terence Dudley
FIRST BROADCAST 27 September – 18 October 1980
RRP £19.99

Meglos begins, and largely remains, on Tigella. It's one of those dreary single-issue planets – think Karfel, Jaconda or Xeros – found on the unlovely outer rim of *Doctor Who*. Tigella's history and culture is laid out in a clunky exchange at the top of Part One. "For thousands of years our lives have been dominated by a mystery," says Deedrix, assistant under-secretary of exposition. He continues: "The Dodecahedron belongs to all of us, not just the Deons!" "But their religion deserves respect!" replies the elderly Zastor, not wishing us to go uninformed about the nature of these Deons for so much as a second. "Religion! Ha!" scoffs Deedrix, quick to clarify his attitude. And there's Tigella, ladies and gentlemen. Your reviewer was once knocked down by a speeding Tesco delivery van that introduced itself with more subtlety and wit.

This mysterious Dodecahedron supplies power for the whole Tigellan race – who clearly favour eggs over baskets – but while its output has dwindled for years, its imminent failure is shock news to some. "I tell you that our city is on the edge of total extinction!" wails Deedrix. Zastor responds to this with a startled look of "Holy heck! I'd never considered that!" – which, given that this the only conversation ever held on Tigella, suggests he has a worryingly *laissez-faire* attitude toward key social issues.

Nothing about Tigella persuades us it could possibly be a real place. If the end is indeed nigh, you think they'd stop squandering their waning wattage on laundry and hair care. The scientist Savants dazzle in Persil biological white, while the cultist Deons shimmy about in acres of chiffon. I say 'hair care', but Tigella is a world of hats, helmets, hoods and headdresses, plus a set of uniquely grievous wigs. In the olden days, the believability of an alien planet in *Doctor Who* could be measured by the equation $T = n \div h$, where T is the time is minutes until viewer credulity snaps; n is the on-screen population of said planet; and h is the number of hats worn. The Inverse Hat Law means that if everyone on a given planet has something distracting on their head, there's no point in trying to tell a considered story about global extinction. (You can, however, have some fun with android princes and crazy weddings.) Modern *Doctor Who* knows to respect the Inverse Hat Law. Alien planets are a rare sight these days. Alien hats rarer still.



The actors tasked with breathing life into the Tigellans generally acquit themselves well as they fight a losing battle against the syrups and script. Sample dialogue: "Your concurrence, Lexa, can not revoke the laws of physics." Lexa is the leader of the Deons, and played with dignity by Jacqueline Hill – who in another time was the acme of *Doctor Who* companions, Barbara Wright. One wonders what the actress made of this trip to a space both strange and familiar. Did she offer Lalla Ward tips on how to act lost in 20ft of jungle? As a High Priestess plotting a human sacrifice, did Hill recall her finest hour as Barbara, battling to prevent one? Did she feel a frisson upon hearing Tigella's neighbouring world described as "the dead planet"? Hill's presence short-circuits the first 17 years of *Doctor Who*, and shows us how little changed over that time.

Here's something that was as true in 1980 is it was in 1963 – and is in 2011: all good stories need a good villain. *Meglos*, alas, has Meglos. "I am a plant!" he burbles proudly to his henchmen, the Gaztaks. The conversation that follows, between Meglos and General Grugger of the Gaztaks, is one of the silliest in *Doctor Who* history. We repeatedly cut between Grugger (actor Bill Fraser arching a pitying eyebrow beneath the flashiest headgear in the whole show; a feral cat asleep under a jelly mould, with a foil star glinting atop the lot in case our attention should wander) and a static shot of a rubber cactus. The scene invites mockery, and deservedly so. It echoes back to us in Victoria Wood's "I haven't got the ming-mongs" sketch, David Tennant's appearance on *Extras* and countless other send-ups. But it could have been worse. The cactus might have been made to wobble as it talked.

Thankfully, things pep up after Meglos disguises himself as the Doctor. When channeling the rebarbative wit of Tom Baker, he's at least entertaining. Needing a lift from the Gaztaks, Baker gives Meglos the manner of an arrogant, middle-class homosexual

Jacqueline Hill models one of Tigella's silliest headpieces in *Meglos*.

'If everyone has something distracting on their head, there's no point trying to tell a story about global extinction...'

forced to deal with a particularly malodorous and, well... *common* team of removal men. He can barely bring himself to look at them. On Tigella, when Meglos realises he needs to pledge himself to a religion he holds in contempt, Baker's switchback delivery of the line, "I, swear allegiance to Ti? I'll... I'll swear allegiance to Ti with great pleasure," is enormous fun. It's often said that there's little difference between Tom Baker's Doctor and Tom Baker the man, but while the Fourth Doctor is a loveable eccentric 99% of the time, tales from the set paint Baker as an altogether more difficult personality. I think we see some of that cold, cocksure, bullying Baker in his performance here. You can imagine him waving his script in the face of the director. "I, read out this whippet s**t?" (Some suitable words of flattery are offered to the recalcitrant star.) "I'll... I'll read out this whippet s**t with great pleasure."

All that is interesting about Meglos comes from Tom Baker. Otherwise, he's *Doctor Who's* most lazily sketched villain ever. The Doctor asks him: "Why would a good-looking chap like you want to control the Universe?" Meglos' reply: "It is beyond your comprehension!" is an epic cop-out that suggests the writers don't have the foggiest idea either. More irritating still, his fundamental physical nature changes from episode to episode, to suit the whims of what we might indulgently call the plot. First, he's a self-confessed plant. Later, he seems to be a parasitic intelligence that merely inhabited a cactus in the way then he does a human host. But this is thrown into doubt by a hilarious moment in Part Four when Meglos abandons his human form, and a kind of green carpet bag sidles apologetically from the room. The cast watch it in silent disbelief, studiously avoiding eye contact for fear they might never stop laughing. "He must have modulated himself on a particular wavelength of light," intuits the Doctor, flying in the face of all empirical evidence. "He must be a latex sack moving on a particular length of string," would fit the available facts better.

So what's good about *Meglos*? As mentioned, there's a plucky cast doing their best, with Bill Fraser and Frederick Treves as the chief Gaztaks proving the most fun. The first cliffhanger, when Meglos appears as the Doctor, is splendid. The music, from Paddy Kingsland and Peter Howell, the 80s' most melodic composers, is ahead of its time in *Doctor Who* terms, offering some catchy themes that would go down well at the Proms.

In the end, however, that counts for little. Fundamentally, *Meglos* is difficult to love because it's impossible to care about anything that happens. Our sympathies certainly aren't roused by the science/religion debate on Tigella – which occupies the lion's share of this story – as the wig people and the hat people squabble their way to collective suicide. Even the writers appear to lose interest in the Tigellans. We know their underground city and civilisation depends entirely on the power of the Dodecahedron, but then the Doctor disposes of it without offering any substitute. In the final scene, old Zastor is up in the jungle, waving the Doctor farewell as if poised to while away the rest of his days doing a little light gardening. He'll be fertiliser by sundown.

On the commentary track of this DVD, the story's co-writer John Flanagan says: "Back then, you could make people believe you were on an alien planet just by having characters say they were, and having a few lights flashing."

No you couldn't. And that's why *Meglos* went wrong. For a writer, creating a convincing backdrop for a *Doctor Who* story is the most important task of all. You can't just decide a cactus wants to take over the universe and think your job is done. We have to be helped to believe that characters have an existence beyond what is required by the plot, that they lived in the days before we met them, and will go on living after the TARDIS departs.

This principle is what separates good *Doctor Who* from the bad. It always has, and always will.

DVD Extras

Meglos Men, the disc's principal documentary, reunites writers Flanagan and Andy McCulloch for a tour of old London haunts. The conceit requires each to tell the other things that they already know. "We're on our way to the house you'd lived in when we wrote *Meglos*," John tells Andrew. "That's right," Andrew tells John. It's all very Deedrix and Zastor.

In the dead of night, they creep up to the home of their *Doctor Who* script editor, Chronic Hysteresis Bidmead (Address: A Cold High Place Overlooking The Universe). We're welcomed inside, and it's nice to have a snoop at the soft furnishings. Sadly, the little Bidmead says is as muddle-headed as ever. "Before I took over *Doctor Who*, a lot of magic and sorcery stuff had got into it," he huffs. It's an ill-informed prejudice based, one imagines, not on the solidly scientific hyperspace storyline of *Nightmare of Eden* or the neutron star of *Creature from the Pit* – praised by *New Scientist* magazine at the time – but upon an unmade Pennant Roberts script left in his desk drawer back in 1980. It was unmade for a reason. It's not like the season ended with a planet of wizards chanting spells that conjure objects out of thin air. That would be silly.

Finally, there's mention of Flanagan and McCulloch's abandoned story *Project Zeta Sigma*, which was planned to feature a character called 'Ranwek' – whose name, the writers tell us with a gleeful chuckle, was an anagram. Gosh. Sometimes this stuff reviews itself.

The Scene-Sync Story looks at how a breakthrough in special effects at the time of *Meglos* allowed the camera to move with the actors during the CSO sequences for the first time. Or at least the first time deliberately. The essentially mechanical method reminds me of a childhood toy, the 'Sketch-a-graph'; a hinged armature with a pencil at one end and a tracing pointer at the other. It required an impossibly steady hand. I remember enthusiastically copying a picture of K9, but the wobbly result looked like a seagull perched on the edge of a coffee table. The visuals achieved for *Meglos* are at least better than that, and almost graze the lower limits of convincing, but with computers already making their presence felt in television, the technique would prove an evolutionary dead end, but you've got to applaud them for trying.

The undoubted highlight of this DVD is the tribute *Jacqueline Hill: A Life In Pictures*, which features interviews with the actresses' husband, Alvin Rakoff, and her friend Ann Davies. It's a mature piece that stirs emotions. Davies tells how, when her beloved friend was weakened by cancer, she would gently wash Hill's hair for her. Something about this resonates with the iconography of Barbara Wright – that proud, outrageous hairdo – and the perfect tragedy of it twists at the gut.

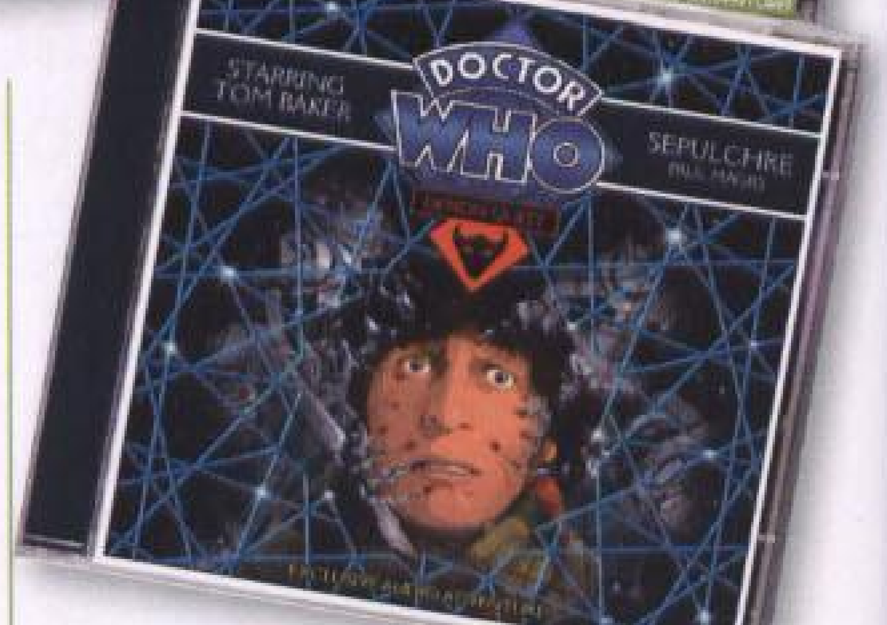
Hill died in 1993. But only in one world. In a recent episode of *The Sarah Jane Adventures*, Sarah told us that Barbara Wright is still alive and well and – magically – has never aged a day.

How true that is. **GARY GILLATT**

Meglos: beyond our comprehension.

Demon Quest

STARRING TOM BAKER
DOCTOR WHO
DEMON QUEST
THE RELICS OF TIME
PAUL MAGRS
EXCLUSIVE AUDIO ADVENTURE
STARRING TOM BAKER
DOCTOR WHO
THE DEMON OF PARIS
PAUL MAGRS
EXCLUSIVE AUDIO ADVENTURE
STARRING TOM BAKER
DOCTOR WHO
A SHARD OF ICE
PAUL MAGRS
EXCLUSIVE AUDIO ADVENTURE
STARRING TOM BAKER
DOCTOR WHO
STARFALL
PAUL MAGRS



AUDIO DRAMAS AudioGO

The Relics of Time, The Demon of Paris, A Shard Of Ice, Starfall and *Sepulchre*
WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor), Richard Franklin (Mike Yates) and Susan Jameson (Mrs Wibbsey)
ALSO STARRING Nigel Anthony, Rupert Holliday Evans, Kate Sachs, Carole Boyd, Mark Meadows, Finty Williams, Rowena Cooper, Trevor White, Laurel Lefkow, Lorelei King, John Chancer, Samuel West, Jan Francis
RRP £14.99 (CD)/£12.99 (download) each

D*emon Quest* is the follow-up to 2009's series of new Fourth Doctor audios *Hornets' Nest* and it shares many similarities – Tom Baker is again paired with Richard Franklin and Susan Jameson as retired UNIT Captain Mike Yates and Nest Cottage's curmudgeonly housekeeper Mrs Wibbsey. The story is again by Paul Magrs and, as before, is told over five linked episodes.

Demon Quest is the sort of story that lays out its stall early on – in this case, quite literally. Having returned to Nest Cottage to effect some repairs on the TARDIS, the Doctor discovers Mrs Wibbsey has mistakenly taken several components of the TARDIS' spatial geometer to a church's Bring and Buy Sale where, rather than being bought, they have been part-exchanged for a bag of curious items: a mosaic tile attached to a piece of paper illustrating the finished design, a Toulouse-Lautrec poster, a book of fairytales and an old American comic, each one clearly incorporating a picture of the Doctor's face.

Quest stories, of course, stand or fall not on the final destination or the prize at the end but on how entertaining the journey is along the way. Concluding that each item will lead to a missing component of the spatial geometer, the Doctor fires up the TARDIS for several adventures into the past that take him to ancient Sussex, Paris in the 1890s, the icy wastes of the Murgin Pass in 1847 and 1976 New York. Magrs' take on the Fourth Doctor's era seems to draw heavily on the more free-wheeling style of the late 70s, with lots of running about and scenes full of quips and retorts.

The decision to make Mrs Wibbsey a companion seems to derive from an idea Baker once had about being paired with someone older. Most fans think of *The Stones of Blood*'s Emilia Rumford as the blueprint of this figure. Susan Jameson, however, slightly overplays her part. We're invited to see her as a comic foil for the Doctor, her no-nonsense attitude clashing with his bohemian nature, but with shrill and silly voice she's sadly more irritating than humorous, and it's a relief to find that by Story Three Yates is back on board to even things out.

'Baker uses the full extent and range of his voice including that low, saucy/fruity tone familiar from *Little Britain*...'

Tom with his two questing companions!

The first story, *The Relics of Time*, sees the Doctor and Wibbsey trying to broker a peace between two warring Anglo-Saxon tribes. The second, *The Demon of Paris*, finds them investigating a series of grisly murders that are being attributed to artist Toulouse-Lautrec. Like *Hornets' Nest*, *Demon Quest* is part narrated, part performed, but whereas *Hornets' Nest* kept the narration side of things solely to Baker and Franklin, *Demon's Quest* opens the idea up a bit, giving the series a greater sense of variety. Story Three, *A Shard of Ice*, is told from the point of view of storyteller Albert Tiermann (Samuel West), who encounters the Doctor when his party takes refuge in a snowbound mountain lodge. *Starfall* – Story Four – is told by American writer Buddy (Trevor White) with all the overwrought gumshoe patter of an old Philip Marlowe film.

As the title of the series suggests, the architect of the Doctor's bizarre paper-chase is a horned Demon with a shape-shifting ability to adopt different personas, and this adds a certain amount of fun as you cotton onto the idea that at least one person in each story isn't what they say they are. The mystery over what the Demon actually wants from the Doctor, however, does feel a little dragged out. From the Doctor's perspective, he has the missing parts of the spatial geometer to collect and the mystery of how his face has come to be depicted on the various artefacts. For the Demon, though, it's difficult to fathom why he doesn't ensnare the Doctor on their very first meeting in *The Relics of Time*. It's not as if the following adventures the Doctor, Yates and Wibbsey are having have any real bearing on the story's final objective.

Last part *Sepulchre* goes all out for weirdness and spectacle. With the Demon finally taking the opportunity to trap the Doctor, the three travellers finally learn their fate as an even greater menace starts to show its hand.

All in all, *Demon Quest* capitalises on all the best things about *Hornets' Nest*. The first series opened atmospherically with Yates recounting his journey to Nest Cottage in the manner of an Edwardian ghost story. This is expanded upon in *A Shard of Ice*, where Samuel West does an absolutely brilliant job of drawing the listener in with a voice that seems to literally quiver with fear at the story he's about to retell. In strength of story terms, *A Shard of Ice* is also possibly the best of the set and will no doubt find favour with those who prefer their Fourth Doctor stories to have a gothic atmosphere. The least successful is probably *Starfall*. With parodies of both *Superman* and *Sunset Boulevard*, and possibly even *Doctor Who* fans with a cult whose members all dress like the Doctor, there's simply too much going on.

The best way to enjoy *Demon Quest*, however, is to accept an unavoidable truth that Tom Baker now plays the Doctor differently to how he did back in the 70s. This shouldn't be too tricky given that his portrayal changed quite radically over his seven years in the role anyway. Nevertheless, Baker's Doctor is now much closer to Tom Baker the person who pops up on DVD documentaries than he is the brooding Time Lord or eccentric bohemian of the past.

Baker uses the full extent and range of his voice which now includes that low, saucy/fruity tone familiar from shows like *Little Britain*, but wasn't ever really part of his interpretation of the Doctor. Given the right material – *A Shard of Ice* again – a more sombre performance can be coaxed out of him, but by and large, Baker's Doctor is now a cheery, more avuncular chap and just the sort who might prefer a sherry in front of the fire at Nest Cottage to bounding round the TARDIS with a manic stare.

Demon Quest boasts a stronger set of stories than the first series, *Hornets' Nest*. That said, if a third series is planned (and I hope it is), perhaps Nest Cottage and all that goes with it should be put to bed now in favour of fresher horizons. **VANESSA BISHOP**

Lurkers At Sunlight's Edge

DOCTOR WHO
CLASSIC DOCTORS, BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Sylvester McCoy and Sophie Aldred in
LURKERS AT SUNLIGHT'S EDGE
by Marty Ross
Featuring Michael Brandon Stuart Milligan
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Marty Ross
STARRING Sylvester McCoy (the Seventh Doctor), Ace (Sophie Aldred) and Hex (Philip Olivier)
ALSO STARRING Michael Brandon, Stuart Milligan
RRP £14.99 (CD), £12.99 (download)

The frozen Arctic wastes under the baleful light of the gibbous moon are the setting for this audio, which draws its inspiration from the pulp magazines of the 1920s and 1930s, and especially from the stories penned by that master of oozing, tentacular horrors from the dawn of time and the edge of the universe, HP Lovecraft.

It's 1934 and the expedition of one Emerson Whytecrag III is penetrating through the darkness of frozen tunnels to uncover alien monstrosities trapped in the ice – monstrosities that are, in some obscure and unfathomable sense, linked to the fictions of CP Doveday. Doveday, sometime pulp author, now inhabitant of an institution on a forgotten island, seems unprepossessing. However, before long, Whytecrag's incantations to the abominable Lurkers have awoken something within Doveday which threatens to put the Doctor and his companions in mortal danger.

The set-up of the play clearly pastiches the overwrought, declamatory style of Lovecraft, and the Lurkers themselves – initially just eyes frozen behind sheet ice – are suitably grotesque, especially as they are only the tip of the iceberg, hinting at something even more disturbing lying beyond view. Similarly loyal to its source is the emphasis on rational men losing their minds after connection with beings so alien that they defy logic.

The audio's greatest strength, then, is the way it adapts its source material to a *Doctor Who* plot – in much the same way that *Frankenstein* and *King Kong* were re-imagined in the Tom Baker stories *The Brain of Morbius* and *Robot*. Where *Lurkers at Sunlight's Edge* is less successful than those predecessors is in finding roles for the TARDIS regulars: in Lovecraft's work the hero is usually destroyed by his encounter with the supernatural, or else barely escapes it with his mind intact. Here, writer Marty Ross never finds anything particularly useful or compelling for the TARDIS crew to do. Hex is nearly sacrificed to the monsters; Ace poses as Dr McShane and the Doctor becomes something of a lurker at the edge himself.

Even parallels with the fate of Hex's mother or the return of something awful from the past in last month's audio don't help to give this a feel of a coherent end to this trilogy of Seventh Doctor stories, or give the listener much sense that this is anything more than another day for this TARDIS crew.

Taken on its own merits, this is a reasonable enough play, albeit over-reliant on info-dumps from the main characters rather than gradual reveals through dialogue, however this listener was hoping for something more. Unfortunately, in no way does it act as a climax to the previous two audios. The move to releasing these plays in mini-series has been highly effective when it works well, however when the links between the stories are less developed (as here) it leaves this listener feeling cheated – particularly because the previous plays seemed to be moving in the direction of closure for one of the characters. Close, but no cigar. **MATT MICHAEL**

Series 5 - The Original TV Soundtrack

BBC
DOCTOR WHO
SERIES 5
Music by MURRAY GOLD
The BBC National Orchestra of Wales conducted by Ben Foster

SOUNDTRACK
Silva Screen Records Ltd
COMPOSED BY Murray Gold
RRP £9.99 (CD/download)

Back in 2005, composer Murray Gold's arrangement of the *Doctor Who* theme was received to nods of approval all round. This second arrangement, however, launched with Matt Smith's first full year as the Doctor and designed to sound more 'reckless', has been met with a more muted response. This, though, shouldn't be seen as evidence of Gold running out of creative steam. Gold's style may be immediately recognisable but this is a strong collection of music. Due to their prominence in 2010's *Doctor Who at the Proms* and the *Doctor Who Live* tour, it's incredible to think such already familiar themes as the Eleventh Doctor's (*I Am The Doctor*) and the gentle, dream-like "Oo-oo"ing of *Amy's Theme* from *The Beast Below* hadn't even been heard before the screening of *The Eleventh Hour* last year. The view that Producer Steven Moffat expresses in BBC Three's *Proms* programme that *I Am The Doctor* is a more exciting piece of music than the *James Bond* theme might be a slight exaggeration, but Gold can be justly proud of it, and it pops up time and time again in various forms over the course of this CD.

Standout tracks include *Victory of the Daleks*, that swaps the threatening Gregorian chants of previous Gold/Dalek pieces for a triumphant *Ride of the Valkyries*-like score, and the Jerry Goldsmith/*Planet of the Apes*-inspired *The Silurians*, which batters away with war-like aggression and screaming, discordant horns. *The Time of Angels* confounds expectations for not being quiet and creepy but brash and loud, and for *The Pandorica Opens/The Big Bang*, Gold cleverly buys into the story's jumping about in time with two tracks – *A River of Tears* and *I Remember You* – where the music appears to fold back on itself.

Like the release of the music from the Tenth Doctor *Specials*, this is another double disc and in Gold's notes he seems to worry if they're a bit too long for their own good. They possibly are, by just a smidgeon, but this is still a tremendous collection. **VANESSA BISHOP**

The Demons of Red Lodge

AUDIO DRAMA Big Finish

WRITTEN BY Jason Arnopp, Rick Briggs, William Gallagher and John Dorney
STARRING Peter Davison (the Fifth Doctor) and Sarah Sutton (Nyssa)
ALSO STARRING James Fleet, Susan Kyd, Andree Bernard
RRP £14.99 (CD), £12.99 (download)

Big Finish's occasional releases of audio anthologies – such as previous collections *The Company of Friends* or *Circular Time* – are a smart addition to the range, giving us some great vignettes without spoiling them by trying to spin them out into a longer story. And given the nights are long, and the frost is hard on the ground it's the perfect time of the year to present us with this portmanteau of macabre tales featuring the Fifth Doctor and Nyssa.

The Demons of Red Lodge opens the anthology in traditional style, with the TARDIS crew stranded, lost in the fog outside the village of Red Lodge in the year 1665. Witchfinder Matthew Hopkins' reign of terror is fresh in the memory, so when the Doctor arrives as a stranger at a cottage in the mist it's perhaps surprising that he's let in at all – especially so, given that there are creatures lurking in the veil that shrouds the village. What transpires is a tale that wouldn't seem out of place in a 1960s horror movie, despite the sci-fi trappings, and with an ending that's pretty creepy.

Sticking with the 1960 portmanteau theme, *The Entropy Composition* jumps to that decade for a tale of prog rock gone horribly wrong (if that's not a tautology). The idea of a killer sound wave is hardly innovative – these *Doctor Who* audios have tackled it before – however the story wins out because, like the best Amicus films, it's got its tongue firmly in cheek as against character Nyssa poses as a groupie (complete with Mockernee accent) even as it piles on the grisly horror. Though it's the least developed of the four stories, there's still a great deal to like.

DOCTOR WHO
CLASSIC DOCTORS, BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Peter Davison and Sarah Sutton in
THE DEMONS OF RED LODGE AND OTHER STORIES
by Jason Arnopp, Rick Briggs, William Gallagher & John Dorney
TALES of TERROR
Featuring James Fleet Susan Kyd Andree Bernard
FULL CAST AUDIO DRAMA

Third up is *Doing Time*, which takes a more psychological angle than the other stories to tell the tale of an imprisoned Doctor trying to prevent a tragedy from behind bars. If this were a Stephen King collection, this story would be *The Shawshank Redemption* – it's neither scary nor amusing but instead focuses on the corruption of power and the lengths that some people will go to to keep or attain it. And given that it features the typically-principled Fifth Doctor at his most noble and inspiring, it could pretty much warm the heart of the frostiest Ice Warrior.

Finally, *Special Features* is the all-out comedy instalment, featuring crusty old actor Sir Jack and company holding court in a DVD commentary booth to discuss 1970s horror flick *The Devil's Whisper* – a film based on the 'true' events at Red Lodge in the seventeenth century. Self-consciously reflexive and clever-clever it might be, but this is also very funny, and includes my new favourite line – "It's not me, I've got a BAFTA!" By a whisker, it's the best story of the lot.

This collection is in the finest tradition of British horror anthologies, neither taking itself too seriously nor allowing any segment to run on too long and outstay its welcome. As such, it's ideal Christmas entertainment and demands to be heard in front of a crackling log fire.
MATT MICHAEL

Relative Dimensions

AUDIO DRAMA Big Finish

WRITTEN BY Marc Platt
STARRING Paul McGann (Eighth Doctor) and Sheridan Smith (Lucie Miller)
ALSO STARRING Carole Anne Ford (Susan) and Jake McGann (Alex)
RRP £14.99 (CD), £12.99 (download)

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
Paul McGann in
RELATIVE DIMENSIONS
by Marc Platt
FULL CAST AUDIO DRAMA

PICK OF THE MONTH!

Back at Christmas 2009, the Eighth Doctor not only left Lucie Miller in Blackpool under a bit of a cloud, but also, courtesy of the special audio *An Earthly Child* he was briefly (and not entirely happily) reunited with his granddaughter Susan and introduced to great-grandson Alex on twenty-second-century Earth. Skip forward 12 months and Lucie's back in the TARDIS, Susan and Alex are waiting and the Doctor is determined that this year, it's gonna be the best Christmas Walford's ever had...

At the opening of the audio, we hear a side to the Doctor that we've never witnessed before – the domestic approach, as he fusses about presents, laying the table and when the family will arrive. It's entirely captivating, and so beautifully written and played that the audience really shares the Doctor's disappointment when it starts to become obvious that something has invaded the TARDIS. We don't want anything to spoil this moment for him.

But spoiled it is. Susan and Alex arrive safely, and Lucie has the turkey on – even as a pan-dimensional fish is let loose in the Ship, bursting through the control room and wrecking the best laid plans. Even worse, it portends a grim fate for at least one of the crew. But, like most families, the Whos aren't going to let certain death stop them from enjoying Christmas Day.

The hunt for the killer fish gives writer Marc Platt an excuse to bring out all the seething emotions that have been building up over the years. Susan still harbours resentment at her grandfather for abandoning her on Earth, and is determined that Alex will not have the same nomadic childhood. The Doctor, proud of his great-grandson, also starts to look forward to the day when Alex will inherit the TARDIS, and is keen to show him the wonders of the universe. Alex himself is caught between the two, but eventually comes up with his own triumphantly brilliant solution – both to this problem, and the more immediate issue threatening the Ship.

In between battling lumpy gravy and keeping the peace, Lucie makes the most profound statement in the play: the Doctor is "all great, complicated ideas, but who does the cooking?" It's in the beautiful details that *Relative Dimensions* takes flight – such as the Doctor's heart-stopping description of taking Leonardo da Vinci to see the very first Christmas, or the way he's preserved the living quarters of all his old companions to help him to remember.

In the best spirit of Christmas, darkness is banished, resolutions are made and everyone learns something about themselves and each other. But more than this, the way it shows us new angles to the Doctor, the way it draws us into his world, is astonishing. This is my favourite ever audio from Big Finish. **MATT MICHAEL**

> **'*Relative Dimensions* more than delivers on all its promises. It's perfect Christmas fayre...'**

The Lost Stories - The First Doctor Box Set

AUDIO READINGS Big Finish

WRITTEN BY Moris Farhi
PERFORMED BY WIlliam Russell (Ian Chesterton) and Carole Ann Ford (Susan)
FEATURING The First Doctor, Susan, Ian and Barbara
RRP £29.99 (CD), £25.00 (download)

DOCTOR WHO
THELOSTSTORIES
THE FIRST DOCTOR BOX SET
FAREWELL, GREAT MACEDON • THE FRAGILE YELLOW ARC OF FRAGRANCE

The audio adaptations from Big Finish Productions of *Doctor Who*'s unmade TV episodes gave us a fascinating glimpse into the could have beens of the cancelled 1985 series. Now, the company has turned its attention to the earlier Doctors. The bulk of this box set consists of the six-part *Farewell, Great Macedon*, which was proposed for the very first series, back in 1963/4.

What's especially interesting about this is that the writer, Moris Farhi, had little but the original concept of the series – as an educational adventure in space and time – to go on. And given that, in the programme's early days, pretty much nobodyhad any idea what the show was going to grow up to be, *Farewell, Great Macedon* stands as an example of how things might have developed.

It's certainly educational: a historical story, it documents the dying days of Alexander the Great's reign, replaying recorded events such as Alexander's killing of Cleitus, and giving Barbara – the token history teacher – plenty of explanatory dialogue. However, there's also an emphasis on spectacle – Ian wrestling with burly Persians, Susan exploring the Hanging Gardens of Babylon and the Doctor walking on hot coals – and it's easy to imagine that with some creative sets and some of Hartnell's favourite great, gay clothes this could have looked as spectacular as any of the early episodes.

However, in other respects this is completely unlike the broadcast historicals. While *Marco Polo* and *The Reign of Terror* are more packed with incident and wit than most of the outer space episodes, *Farewell, Great Macedon* is slow and occasionally dull. Confined to a small number of locations, unlike *Marco Polo*, it's reliant on a series of assassinations by the villainous Antipater (not a patch on *Marco Polo*'s similarly conniving Tegana) to keep things moving.

Likewise, the main cast – well represented by William Russell and Carole Ann Ford – are off-kilter versions of their TV counterparts. Though Ian is still clearly the hero, the Doctor is a cranky wizard, knocking up an iron lung but mainly keeping to the background. He's obviously human, suggesting he used to be a medical student and that he believes in God. Meanwhile, Barbara is adamant that history is immutable, and that the time travellers must only observe, not interfere.

Also included in the boxset is the odd single-episode *Fragile Yellow Arc of Fragrance*. It was apparently written as an audition piece, and aside from curiosity value is not much cop. It would probably fit better as a soft-focus *Star Trek* – it's definitely not possible to envisage this being seriously proposed as a *Doctor Who* story at any time after mid-1964. As before, the main characters are not quite the ones we're familiar with, and these odd differences mean that this boxset is like a glimpse into a parallel world of educational episodes and outer space love stories where, sad to say, I don't believe we'd be reading this magazine in 2011. **MATT MICHAEL**

The Four Doctors

AUDIO DRAMA Big Finish

WRITTEN BY Peter Anghelides
STARRING Peter Davison (Fifth Doctor), Colin Baker (Sixth Doctor), Sylvester McCoy (Seventh Doctor) and Paul McGann (Eighth Doctor)
RRP FREE to Big Finish's subscribers.

Aren't those people at Big Finish Productions lovely? To thank their subscribers, each year they send them a special audio adventure just in time for Christmas. And this year they've really spoiled us because we're getting four Doctors for the price of none!

The story begins at the Vault of Stellar Curios, a facility run by biomechanoids which contains something of great interest to the Doctor and – unfortunately – the Daleks. And while the Fifth Doctor desperately attempts to contain dangerous chronon leakage, his Eighth incarnation is also in the Vault, sending handy hints to his past self while trying to dodge a Special Weapons Dalek. And, elsewhere in time and space, the Sixth and Seventh Doctors have to cope with the ghosts of their own past and future.

Though breaking out of the besieged Vault for the Baker and McCoy segments risks dissipating the tension of a base under siege, writer Peter Anghelides racks up the stakes by having the Supreme Dalek pursue an escaping biomechanoid general through time – and having this affect the events in the Vault itself. As such, this isn't just a story that features four Doctors, but one which requires them.

Anghelides gives all the leads a decent chunk of the action and (this is where the play's Steven Moffat-ish temporal shenanigans help) in different time zones – so, for example, while the Seventh Doctor defends Faraday from the Daleks, the Sixth Doctor in full flow is able to help an old soldier find freedom.

Fans of the Fifth Doctor might feel a little short changed – after this and *Time Crash*, we might wonder if all his clever plans come from another Doctor via some wibbly wobbly timey-wimeyness – but that's a small quibble about a clever and engaging play which ultimately delivers the scene we've been waiting on.
MATT MICHAEL

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
Peter Davison
Colin Baker
Sylvester McCoy
Paul McGann in
THE FOUR DOCTORS
by Peter Anghelides
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Wiped! Doctor Who's Missing Episodes

BOOK Telos Publishing
WRITTEN BY Richard Molesworth
RRP £15.99

The image of a 1960s-style Dalek being licked by the orangey flames of fire makes an appropriate cover for Richard Molesworth's book on missing *Doctor Who* episodes. Although all of the show's 1960s episodes were wiped from their original video masters in BBC policy to free up tape for the recording of other programming, the real loss of material came in the early 70s. This was the period when the 16mm black and white film prints that BBC Enterprises was making for overseas sales were considered to be of no further use – due to the advances of colour television – and were simply junked and sent to the incinerator.

Doctor Who's missing episodes have exercised fans' minds for some time. Back in the 1980s, the subject seemed to attract the same, if not more, interest than the new episodes the BBC was making at the time. The catalyst for this was a **Doctor Who Magazine** (then **Monthly**) **Winter Special** published in November 1981 that featured a groundbreaking article that made public for the first time just how few of the old William Hartnell and Patrick Troughton-era episodes were left. The fans who remember reading that article at the time will no doubt concur with Molesworth over just how shocking and disappointing the information was.

The story of *Doctor Who*'s missing episodes has generated much myth and rumour. Molesworth's work, however, is – as well as being meticulously researched – also fair and even-handed. This is a story with two halves; the first dealing with the wiping and junking itself, and the second with the slow search for surviving prints (mainly overseas copies) that has seen the tally of missing episodes reduced from 139 in 1978 to 108 in 2010. How early the BBC started to wipe its original master-tapes of *Doctor Who* episodes is one of the book's big surprises. The Patrick Troughton story *The Highlanders* was issued with a 'Wipe'/'Junk' authorisation form on Thursday 9 March 1967 – just under three months after the story's original broadcast. On the 17 August 1967, the order came to do the same to the majority of William Hartnell episodes. By 1968, the BBC was wiping episodes as quickly as they were making them.

WIPED!
DOCTOR WHO'S MISSING EPISODES
RICHARD MOLESWORTH
INTRODUCTION BY TERRANCE DICKS

In many cases it would seem that it was *Doctor Who*'s very success and longevity that played against its survival in the BBC archives. The William Hartnell episodes sold well to overseas markets – the Patrick Troughton ones less so. One reason offered is Terry Nation's attempt to launch his own Dalek spin-off series, which prohibited sales of *Doctor Who*'s later Dalek stories, and as one such story, *The Power of the Daleks*, introduced the Second Doctor, this left foreign broadcasters with the option of showing Second Doctor stories with no proper lead-in to the change of actor or bailing out completely, which a number of them did. By the mid-1970s, colour television had reduced interest in black and white material to a trickle. One of the last batches of 1960s episodes sold was a handful of Troughton stories to Nigeria in 1974. The last original master-tapes – all six episodes of *Fury from the Deep* – were wiped the same year, with a label that declared 'No further interest'.

The tragedy of this story is the BBC's failure to predict the arrival of domestic video. Had video machines arrived a few years earlier, and had BBC Enterprises abandoned its junking policy a few years before 1977, then the material that *Doctor Who* fans could own would certainly be much increased. *Wiped!* is the story of the lost, and is a gripping account of this side of *Doctor Who* history. It offers understanding as to the why and the how. It is, though, no less a sad story than it always was.
VANESSA BISHOP

Time Unincorporated: The Doctor Who Fanzine Archives - Volume 2

BOOK Mad Norwegian Press
EDITED BY Graeme Burk and Robert Smith
RRP $24.95 (US) from *madnorwegian.com*

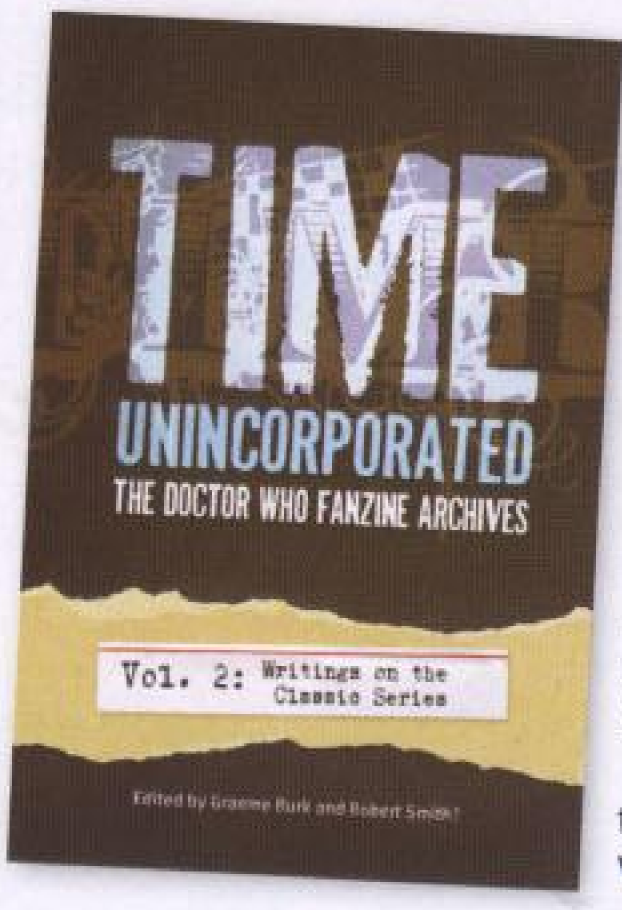
This is the second volume of fanzine writing from American publisher Mad Norwegian Press, but the first of two more proposed collections under an overall theme. Volume 2's unofficial title is *Backwards in Time* looking at *Doctor Who* from 1963-89. Volume 3 will focus on *Doctor Who* 2005 onwards plus its spin-off series, and Volume 4, *Sideways in Time*, will feature writing on the *Doctor Who* universe including non-televised versions of the show.

Unlike previous fanzine collections, *Time Unincorporated* is keen to emphasise that '*Doctor Who* is a British programme but a global phenomenon', and proudly states that over half its contributions and contributors are from Australia, Canada and the US. What this volume proves, however, is that *Doctor Who* is *Doctor Who* wherever you watch it. This isn't skewed to any particular national perspectives bar, perhaps, an enlightening piece by Graeme Burk on one of the show's creators Sydney Newman, *Half Canadian on His Father's Side*, that takes greater account of Newman's work in Canadian television.

Time Unincorporated includes ten new essays, but most of its writing comes from 1990 to 2007. You can spot several trends: the Hartnell stories are suddenly more popular, appreciated for their variety; the Troughton tales not so much, and criticised for being samey. Early 1990s fandom was also dismissive about the Jon Pertwee/UNIT days and this catches a number of articles in the process of rehabilitating the era as the tide turns again.

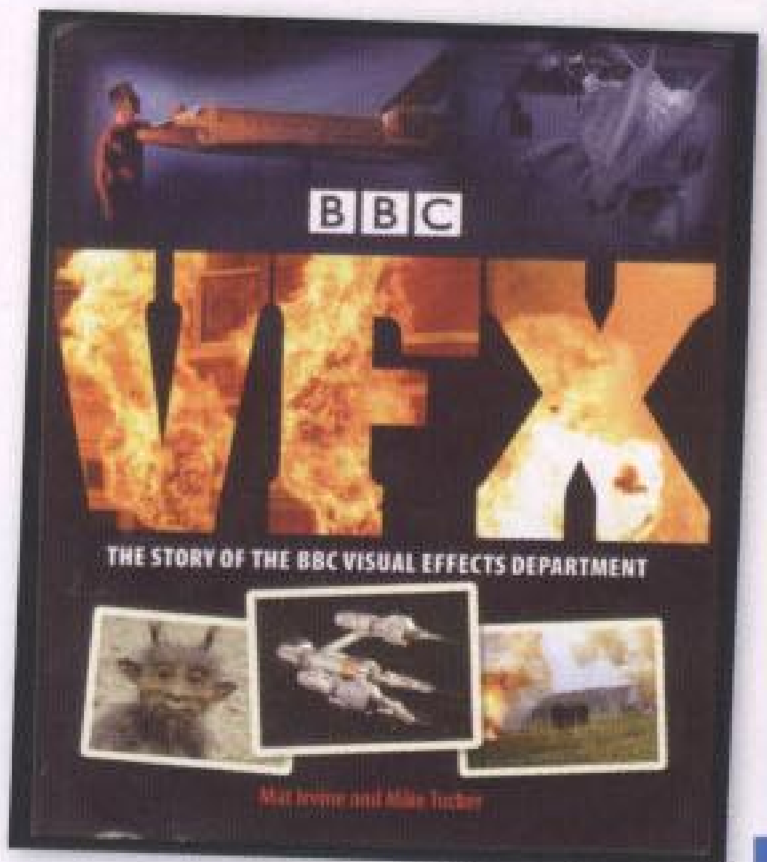
Elsewhere there are excellent pieces on magic – where it's argued the programme relies on it as explanation much more than fans generally like to accept – and love in the TARDIS which, from 2004, offers some pretty good evidence that the companion the Doctor really loved during the 1963-89 run wasn't Sarah Jane Smith, as 2006's *School Reunion* has popularised since, but ditsy Jo Grant.

Looking forward to Volume 3 already.
VANESSA BISHOP


TIME
UNINCORPORATED
THE DOCTOR WHO FANZINE ARCHIVES
Vol. 2: Writings on the Classic Series
Edited by Graeme Burk and Robert Smith?

VFX: The Story of the BBC Visual Effects Department

BOOK Aurum Press
WRITTEN BY Mat Irvine and Mike Tucker
RRP £30


BBC
VFX
THE STORY OF THE BBC VISUAL EFFECTS DEPARTMENT
Mat Irvine and Mike Tucker

Mat Irvine and Mike Tucker's book has been in preparation for quite a while. Initially it was planned to have three authors: one of the founder members of the BBC Visual Effects Department, Bernard Wilkie, covering the 1950s-60s, Irvine covering the 1970s-80s and Tucker the 1990s to the Department's close in 2003. However, Wilkie's death in 2002 necessitated a re-think and now, following an opening chapter that takes an overview of the Department's history, the authors have opted to offer in-depth accounts of over 50 key shows which they feel best demonstrate the Department's wide variety of work.

The authors reveal much that is fascinating, including how, in the 1960s and 70s, much of the model-work filmed was severely compromised by having to be shot around an awkwardly-placed concrete pillar that took up the centre of the studio. In the 1990s the Department briefly became a commercial concern, supplying effects for other broadcasters – although this wasn't something that the BBC was particularly keen to advertise.

In many ways, this is a book where the pictures do the talking. *Doctor Who* fans might well be familiar with many of the model and effects pictures in the sections devoted to the show, and perhaps even for other effects-heavy shows such as *Blake's 7*, *The Hitchhiker's Guide to the Galaxy* and *Red Dwarf*. But, equally fascinating are the chapters on other, non-sci-fi shows, such as *Poldark*, *Anna Karenina* and *Tomorrow's World*, or supplying bizarre props for sketch shows and comedies. *The Goodies* section is an absolute treat and a visual trigger for so many childhood memories.

An early motto of the Visual Effects Department would seem to have been 'If it can be imagined, it can be made'. This fabulous book stands as a tribute to all those who never doubted it, and along the way, created images that have remained in the minds of several generations.
VANESSA BISHOP

The Mutants

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor) and Katy Manning (Jo Grant)
WRITTEN BY Bob Baker and Dave Martin
DIRECTED BY Christopher Barry
FIRST BROADCAST 8 April – 13 May 1972
RRP £19.99

RELEASED 31 JANUARY 2011

A merry Mutt.

WHAT'S IT ABOUT?

The Doctor is sent on a mission by the Time Lords to the colony world of Solos, whose inhabitants are slowly turning into monsters. Can the Doctor complete his task – and also save the Solonains?

EXTRA FEATURES

- Commentary with star Katy Manning, guest star Garrick Hagon, director Christopher Barry, writer Bob Baker, script editor Terrance Dicks, sound supervisor Brian Hodgson and designer Jeremy Bear, moderated by Nicholas Pegg.
- *Mutt Mad*: The making of *The Mutants*
- *Race Against Time*: a documentary on the issue of race in *Doctor Who*
- *Dressing Doctor Who*: interview with costume designer James Acheson
- *Blue Peter* excerpt from 1972
- Photo Gallery
- PDF *Radio Times* listings
- Programme subtitles and subtitle production notes
- Coming Soon: *The Ark*

Mobbed by excited autograph hunters, Jon Pertwee regrets not bringing a pen with him.

The Mutants aims high, both technically and creatively – and with its 'sixties' musical score by composer Tristram Cary, even the story's sternest critic would have to concede that there isn't another *Doctor Who* story quite like it.

"One of the many interesting things about producing documentaries for this DVD range," muses *Mutt Mad* producer Chris Chapman, "is that it often requires you to re-examine a *Doctor Who* story that you don't have a natural love for. I wasn't previously a huge fan of *The Mutants,* but I find it a lot more interesting than I used to. Watching it again in preparation for the documentary, it struck me that – even though production values are stretched right to their limits – there is an interesting script in there, trying to get out. Themes of race and prejudice are very much to the fore, and it has an interestingly philosophical feel. I soon learnt that this was writer Bob Baker's personal favourite of the *Doctor Who* stories he co-wrote with Dave Martin. However, I then discovered that director Christopher Barry has very little love for the story. Very interesting!"

BBC DVD
DOCTOR WHO
THE MUTANTS
PG
The JON PERTWEE Years 1970-74

> "The DVDs often require you to re-examine a story you don't have a natural love for..."

Surely such conflicting views are meat and drink to a documentary producer? "It did become something of a balancing act of opinions," Chapman agrees. "Usually there is an overriding feeling amongst a cast and crew as to whether a particular story was a success or not – but here the lines were far more blurred, so it was fun to present both sides of the argument – and, ultimately, let the viewer decide!"

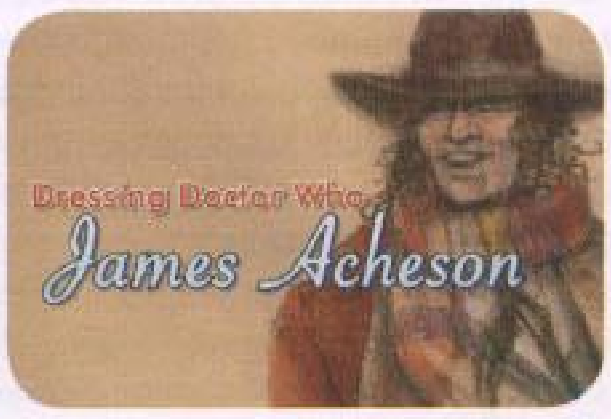
Similarly diverse in presentation is *Race Against Time*, in which Guerrier brothers, Simon and Tom, examine the presentation of ethnic minorities in *Doctor Who* over the years. "Tom pointed out to me that Rick James – who plays Cotton in this story – is the only black actor whose face is seen in the whole of the ninth season of *Doctor Who,*" Simon tells **DWM**. "This reminded me of a chapter in Gary Gillatt's 1998 book *Doctor Who From A to Z*, about ethnic minorities in the show; an essay I'd been really impressed by. I re-read that and could see loads of potential, so we pitched the idea of a 'BBC Four' type of documentary."

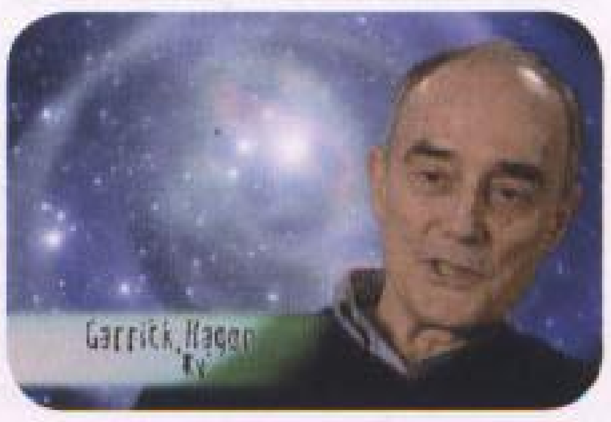
It seems that the brothers were successful in achieving their goal: "The documentary was screened at the recent Black International Film Festival," producer Tom reveals, "and nominated for best festival documentary, which was very exciting!"

"I don't think it's a controversial piece, though," continues Simon. "It's a contentious topic, so we had to tread carefully. But I think it's an interesting and important element of the history of the series and TV generally. Writing it was difficult – there was so much we could have included, enough material for a PhD thesis. I hope it challenges the viewer. We ask questions that don't have easy answers, so the viewers can come to their own conclusions."

"I don't think its controversial either," agrees Tom. "It would be like making a feature about sexism in early Bond films; these things are there, of course, but all part of the moral zeitgeist... and attitudes change. What seemed acceptable then wouldn't be now, but only because we have better awareness. Both Bond and *Doctor Who* are made for the whole family, so views put forward in them, or not mentioned at all, reflect the attitudes of society at the time..." **DAVID DARLINGTON**

BUY IT BECAUSE: It's a colourful, ambitious, and unmistakeable slice of 1970s *Doctor Who*.





THE TIME-SPACE VISUALISER

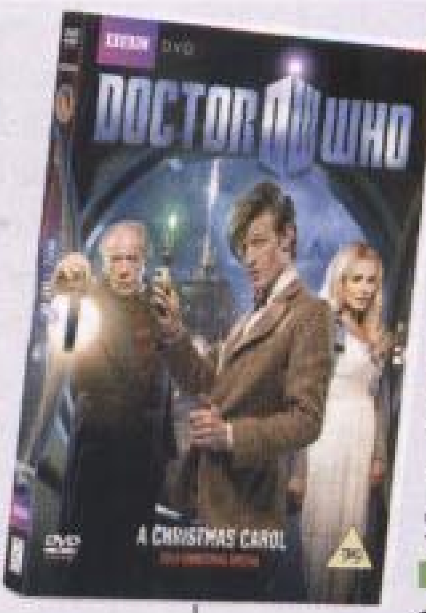
Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

JANUARY

MONDAY 24

DVD/Blu-ray

- ***A Christmas Carol*** by Steven Moffat [Eleventh Doctor, Amy and Rory] 2|entertain £12.99/£15.99



MONDAY 31

DVD

- ***The Mutants*** by Bob Baker and Dave Martin [Third Doctor and Jo] 2|entertain £19.99
See above

CDs - AUDIO DRAMAS

- ***The Crimes of Thomas Brewster*** by Jonathan Morris [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99
See page 75
- ***Prisoner of the Sun*** by Eddie Robson [Eighth Doctor] Big Finish £10.99
See page 75
- ***Jago and Litefoot Series Two*** [Box set containing ***Litefoot and Sanders*** by Justin Richards, ***The Necropolis Express*** by Mark Morris, ***The Theatre of Dreams*** by Jonathan Morris and ***The Ruthven Inheritance*** by Andy Lane] Big Finish £30.00
See page 76

CD - AUDIO READING

- ***The Companion Chronicles: Peri and the Piscon Paradox*** by Nev Fountain [Sixth Doctor and Peri] Big Finish £12.99
See page 76

FEBRUARY

THURSDAY 3

CD - TALKING BOOK

- ***The War Games*** by Malcolm Hulke [Second Doctor, Jamie, Zoe. Read by David Troughton] AudioGO £12.99
See page 76

CD - TV SOUNDTRACK

- ***Genesis of the Daleks*** by Terry Nation [Fourth Doctor, Sarah and Harry. Facsimile edition, with the CD made to look like the original 1979 LP release] AudioGO £5.99

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

The Crimes of Thomas Brewster

AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris
STARRING Colin Baker (the Sixth Doctor), Maggie Stables (Evelyn Smythe), John Pickard (Thomas Brewster)
ALSO STARRING David Troughton, Anna Hope
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JANUARY 2011

Colin Baker and Maggie Stables are finally reunited as the Sixth Doctor and Evelyn Smythe in the next three full-cast plays from Big Finish Productions. And they're not alone. Thomas Brewster – the Victorian urchin who's got previous with the Fifth Doctor on audio – is back, returning in *The Crimes of Thomas Brewster*.

"The plot is, deliberately, a chaotic jumble of different ideas," smiles author Jonathan Morris. "I had the opening scene, with the Doctor and Evelyn in a James Bond-esque speedboat chase, and the scene depicted on the cover, and an idea for the monsters, but that was about it.

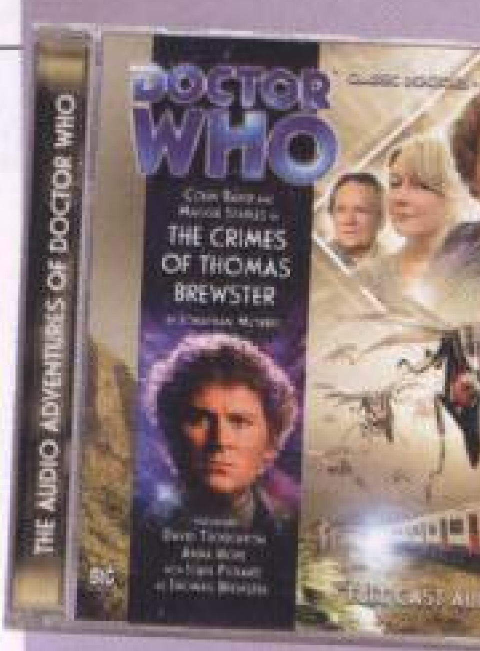
"What's interesting about Brewster's character is that although he has a very moral outlook, he has a criminal background," Jonathan reminds us, "so while he might want to do the right thing, he might go about it the wrong way. In *The Crimes of Thomas Brewster*, the Doctor discovers that there's an east end gangster who's been going around calling himself 'The Doctor'..."

Is his relationship with the Sixth Doctor different than with the Fifth? "It's more abrasive," notes Jonathan: "the Sixth Doctor is more antagonistic, more judgemental, whereas with the Fifth Doctor he may get a little exasperated sometimes but generally he sees the best in everyone. Evelyn balances out the Sixth Doctor; being much more sympathetic; after all, as a university lecturer, she's used to dealing with students of Brewster's age."

Jonathan introduced the character of Brewster back in 2008, and has had a hand in the third part of this trilogy (Eddie Robson's *Industrial Evolution*) as a result. "In order to spare Eddie Robson and myself the self-searching anguish of rewriting our own scripts, we both wrote the second drafts of each other's scripts," Jonathan explains, "with Eddie making sure I'd got his character of Patricia Menzies right, and me making sure Eddie had got Thomas Brewster right – before going back and writing the third drafts of our own stories. It's a good way of working."

Patricia Menzies is another returning voice: a Salford detective inspector, she first met the Sixth Doctor later in his life, in *The Condemned* and *The Raincloud Man*. "Originally the script for *The Crimes of Thomas Brewster* had a different female police officer," recalls Jonathan, "but I secretly wanted DI Menzies to return and wrote the character hoping that I'd be asked to change her to DI Menzies."

But how's it going to work? She's not supposed to have met the Doctor yet! "I've found a way of making it fit which actually turns out be quite interesting and dramatic," Jonathan reassures us.


DOCTOR WHO
THE CRIMES OF THOMAS BREWSTER
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor and Evelyn Smythe, have become ensnared in the machinations of an old acquaintance – time-travelling Victorian guttersnipe Thomas Brewster. But what's Brewster's connection to the rapacious robot Terravores? And can anyone contain the gathering swarm?

And you don't need to be familiar with Menzies or Brewster to enjoy this release. "In fact," Jonathan grins, "it's probably even more exciting if you haven't!" **DAN TOSTEVIN**

BUY IT BECAUSE: It's an overdue reintroduction to not just some familiar characters from audios past, but also one of the most popular Doctor/companion pairings.

Prisoner of the Sun

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Paul McGann (the Eighth Doctor)
ALSO STARRING Antony Costa, Jeany Spark
RRP £10.99 (CD), £8.99 (download)

RELEASED 31 JANUARY 2011

DOCTOR WHO
PRISONER OF THE SUN
THE AUDIO ADVENTURES OF DOCTOR WHO

WHAT'S IT ABOUT?

Six years after being captured by The Consensus, the Doctor lives inside a hi-tech complex at the heart of an unstable sun, condemned to an eternity maintaining its systems. But rebel eyes have their eyes on the sun – and are prepared to risk a galactic cataclysm to secure the Doctor's release...

What could this story possibly be about, we wonder?

"I don't think it's giving too much away to say that it's actually set inside a sun," reveals writer Eddie Robson. "Basically, the Doctor has for years been tasked – slightly against his will, but also because it's necessary to save lives – with working to keep the sun going. His captors kind of think they're keeping him prisoner entirely against his will, but he's a prisoner of his own conscience; he could get out if he wanted to, but he has to stay there and look after things. It puts the Doctor in a slightly different position. He cuts quite a frustrated figure in it, really.

"And there's different forces trying to spring the Doctor out," he continues, "or keep him where he is, and there are characters who are very much 'do you trust them or don't you?'"

"There are people coming in saying that it's all a game, a set-up, that it's not a real sun," adds producer Barnaby Edwards, "which is very interesting."

It sounds to **DWM** like quite a tense play. "It was originally going to be a four-parter when I pitched it, but Alan [Barnes, script editor] said it would fit right into this Paul McGann season if I cut some of the boring stuff out!" Eddie jokes. "So now it's more frenetic. It sort of follows one line all the way through – there's no sub-plots in it. It's a restricted location, no companions wandering off..."

Which isn't to say the Doctor is companionless, because Sheridan Smith does appear in the story, but all's not as it seems. "We're so used to the Doctor having a companion," notes Barnaby, "and, indeed, the *Doctor* is so used to having a companion..." And he trails off, leaving that mystery to be resolved.

Companions aside, who comes into the Doctor's life in this adventure? "Jeany Spark plays a sort of space pirate," Barnaby reveals, "and her companion is played by Anthony Costa from Blue, who is someone that [director] Jason Haigh-Ellery had wanted to work with, so that will be exciting for any listeners who are Blue fans!"

In the context of this season of audio plays as a whole, *Prisoner of the Sun* falls between a big Christmas Special packed with returning characters, and an epic two-part finale with even more returning characters and a certain race of malevolent pepperpots. Did bridging the gap between two 'event' stories worry Eddie? "Not especially, because the idea pre-existed that schedule in this case," he clarifies. "Usually, that wouldn't be possible, because quite often with the Eighth Doctor stuff, they work out how they want the season to be structured and what kinds of stuff they want to do, but this was a story that I'd pitched for the main range and was then pulled into the McGann season because it works in context, I think. It's quite standalone, it's one that you could just pick up, even though it does have an interesting place in the overall arc..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the last regular Eighth Doctor story before the terrifying events of the finale. Savour the normality while you can!

THURSDAY 10
MAGAZINE
■ **DWM 431** Panini £4.50

MONDAY 14
DVD
■ ***The Ark*** by Paul Erickson and Lesley Scott [First Doctor, Steven and Dodo] 2|entertain £19.99

MONDAY 28
CDs - AUDIO DRAMAS
■ ***Lucie Miller*** by Nicholas Briggs [Eighth Doctor, Lucie, Tamsin, Susan] Big Finish £10.99
■ ***The Feast of Axos*** by Mike Maddox [Sixth Doctor, Evelyn Smythe, Thomas Brewster] Big Finish £14.99
CDs - AUDIO READINGS
■ ***The Companion Chronicles: The Perpetual Bond*** by Simon Guerrier [First Doctor and Steven] Big Finish £8.99
■ ***Short Trips – Volume 2*** by various, Big Finish £12.99

DOCTOR WHO
LUCIE MILLER
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
INDUSTRIAL EVOLUTION
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

MARCH

MONDAY 7
DVD BOX SET
■ ***Mara Tales: Kinda*** by Christopher Bailey [Fifth Doctor, Adric, Tegan and Nyssa] and ***Snakedance*** by Christopher Bailey [Fifth Doctor, Tegan and Nyssa] 2|entertain £TBA

THURSDAY 10
MAGAZINE
■ DWM 432 Panini £4.50

MONDAY 28
DVD BOX SET
■ ***Revisitations 2: The Seeds of Death*** by Brian Hayles [Second Doctor, Zoe, Jamie], ***Carnival of Monsters*** by Robert Holmes [Third Doctor, Jo] and ***Resurrection of the Daleks*** [Fifth Doctor, Tegan, Turlough] 2|entertain £TBA

THURSDAY 31
CDs - AUDIO DRAMAS
■ ***To the Death*** by Nicholas Briggs [Eighth Doctor] Big Finish £10.99
■ ***Industrial Evolution*** by Eddie Robson [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99
■ ***Gallifrey IV*** [***Reborn*** by Gary Hopkins, ***Disassembled*** by Justin Richards, ***Annihilation*** by Scott Handcock and Gary Russell, ***Eternal*** by David Wise] [Romana 2, Leela, K9, Sixth Doctor] Big Finish £35.00
CD - AUDIO READING
■ ***The Companion Chronicles: The Forbidden Time*** by David Lock [Second Doctor, Jamie, Ben and Polly] Big Finish £8.99

Peri and the Piscon Paradox

AUDIO READING Big Finish

WRITTEN BY Nev Fountain
PERFORMED BY Nicola Bryant (Peri) with Colin Baker (the Sixth Doctor)
FEATURING The Fifth Doctor, the Sixth Doctor, and Peri
RRP £12.99 (CD), £10.99 (download)

RELEASED 31 JANUARY 2011

DOCTOR WHO
PERI AND THE PISCON PARADOX
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

The Fifth Doctor and Peri journey to Los Angeles 2009 to do battle with a Piscon. His name is Zarl, and he's a fish of utmost evil intent on wreaking havoc and destruction. Fortunately, to stop him there's help from an unexpected source: a future version of Peri. But should she even really be there?

"I'm always looking for new ways to do *The Companion Chronicles*," grins David Richardson, producer of the range, "and thanks to Nev Fountain, we've found another really different idea."

Building on the success of the début double-disc *Companion Chronicles* release, *The Suffering*, which was the first to be narrated by two different companions, *Peri and the Piscon Paradox* stretches the format further still: its guest voice is that of Colin Baker, playing the Sixth Doctor.

"It was Nev's suggestion to bring Colin into it," David explains, "and I really liked the idea. It works really well." Does the presence of the Doctor mean there's less of a focus on Peri than there would ordinarily be? "No, it's still a *Companion Chronicle*, it's still Peri's story, but the Doctor's in it in a very interesting way. And that's all I'll say!"

Several previous *Companion Chronicles* have offered a glimpse of the narrating companion's life beyond their time in *Doctor Who*. "*Peri and the Piscon Paradox* addresses Peri's fate," says David. Peri was, of course, written out in 1986's *The Trial of a Time Lord*: the Doctor was first told that she had died, and then that she had survived and married Brian Blessed. David explains that *The Piscon Paradox* "will clear up what really happened to her."

But there's more: "This, I guess, is probably a multi-Doctor story," suggests David, "because the Fifth Doctor is in it, the Sixth Doctor is in it, and Peri does travel with both of them. It shifts effortlessly between high comedy and searing, emotional drama. It gives Nicola the opportunity to deliver a tour de force performance and play the kind of scenes we've never heard from Peri before." **DAN TOSTEVIN**

> **"It's still a *Companion Chronicle*, but the Doctor is in it and used in a very interesting way..."**

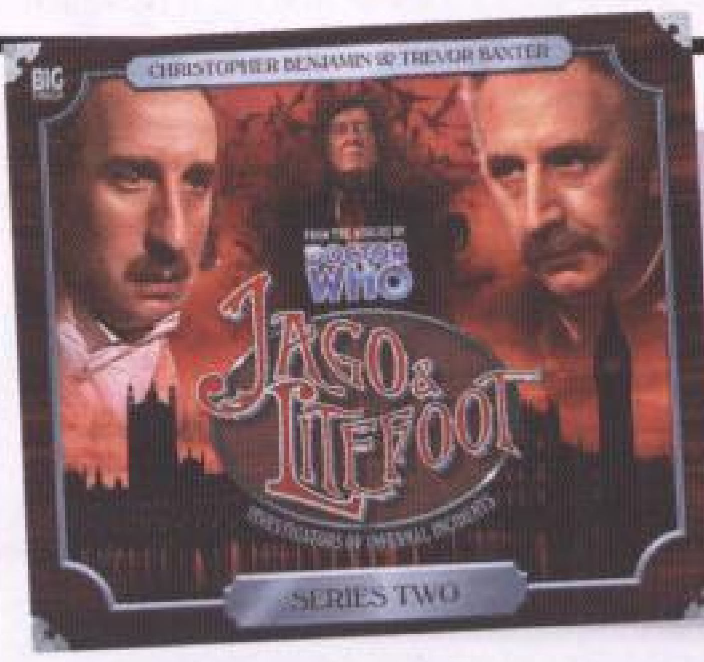
BUY IT BECAUSE: It's an interesting new twist on the format, and a thumping good story to boot. See page 50, as Nev Fountain and Nicola Bryant interview each other about this new adventure!

Jago & Litefoot Series 2

AUDIO DRAMA Big Finish

WRITTEN BY Justin Richards, Mark Morris, Jonathan Morris, Andy Lane
STARRING Trevor Baxter (Professor Litefoot), Christopher Benjamin (Henry Gordon Jago)
ALSO STARRING Lisa Bowerman, Conrad Asquith, David Collings
RRP £35.00 (CD), £30.00 (download)

RELEASED 31 JANUARY 2011



WHAT'S IT ABOUT?

Henry Gordon Jago and Professor George Litefoot return for another astonishing series of four fantastic full-cast adventures! Listen in wonder as the formidable pair investigate the curious cases of *Litefoot and Sanders*, *The Necropolis Express*, *The Theatre of Dreams* and *The Ruthgven Inheritance*.

Cracks are forming in the ultimate Victorian bromance! "Professor Litefoot has paired up with a man called Sanders," producer David Richardson explains. "who really is everything that Jago isn't. Jago and Litefoot are a wonderful collaborative couple, and one of the most interesting things you can do with a couple is split them up. Taking the analogy of them being married, Series Two begins with the divorce!"

"I loved that cliffhanger, because it's such a tantalising end," says director Lisa Bowerman of the first mention of Sanders at the end of Series One. "Sanders is a very significant character, and it challenges the relationship between Jago and Litefoot."

Trevor Baxter, who plays Litefoot, thinks the changes to the status quo are exactly what listeners want. "They especially like the way the characters have developed," he declares. "The people that I've met at conventions are enormously enthusiastic about it!"

So what's in store for the characters this time? *Litefoot and Sanders*, which covers the big break-up, boasts killer vampires on the loose in London; *The Necropolis Express* sees strange things occurring in a deserted graveyard; a travelling show where nothing is as it seems takes up residence at Jago's theatre in *Theatre of Dreams*; and the season finale *The Ruthven Inheritance* concerns the excavation of some bones deep beneath a country estate, uncovering a dark secret.

"I think what's so wonderful about *Jago & Litefoot* is that every writer has just keyed into that slightly gothic Victorian drama, but also comedy elements as well," says Lisa. "We've been very lucky, we've had some great casts, and it's been so much fun to do." **DAN TOSTEVIN**

BUY IT BECAUSE: The series gets a refreshing shake-up without losing any of what made the first four stories so great.

The War Games

TALKING BOOK AudioGO

WRITTEN BY Malcolm Hulke
READ BY David Troughton
FEATURING The Second Doctor, Jamie, Zoe
RRP £12.99 (CD), £8.95 (download)

RELEASED 3 FEBRUARY 2011

DOCTOR WHO
AND THE WAR GAMES
MALCOLM HULKE
READ BY DAVID TROUGHTON

WHAT'S IT ABOUT?

The TARDIS lands in the trenches of the First World War... or does it? Captured first by the Germans and then by British forces, the Doctor, Jamie and Zoe soon realise that they are not on Earth at all but have stumbled upon a sinister alien plot that will be the catalyst for a dramatic change to their lives.

While *Inside the Spaceship* (see last issue) was one of the shortest stories to have been turned into a novel, *The War Games* is by some way the longest. The ten-episode story was novelised as a single volume. "It's a miracle that the audio adaptation all fits onto four CDs," says sound and music man, Simon Power. "It starts off in the First World War, so I have tried to get a sense of the battlefield desolation with solitary crows, muddy trenches and cold, curling winds. Then they are chased by Romans and end up being shot at by the soldiers of the War Chief. It really kept me on my toes. Then there are the SIDRATs, the alternative TARDISes. I gave them a special TARDIS-like sound but with some extra layers, and a touch of evil-ness!"

David Troughton narrates the tale which, on television, starred his father Patrick in the lead role. "David is a terrific audiobook reader," says AudioGO's commissioning editor Michael Stevens. "He has a strong, fluid style which lends itself to the fast-paced narrative of these *Doctor Who* novels. He also has an extensive range of accents – fortunate, because in *The War Games* the Doctor and company encounter soldiers and officers from all sectors of Earth warfare! In addition to all that comes a great affinity with the character of the Second Doctor, the role that David's father created."

"David's Doctor voice is just perfection," agrees Simon. "By the end of *The War Games* I was completely convinced that it was Patrick's voice I was listening to!"

Famously, this was the Second Doctor's swansong on TV, and the last couple of episodes change focus completely to tell us of the Doctor's origins and the punishment he faces for going on the run from his own people. "The last CD does sound like an entirely separate story," says Power, "what with the Doctor being chased as a fugitive and then tried for the theft of a TARDIS. For me, it's great when the Time Lords show up, because I can use lots of majestic reverb to give it all an air of sovereignty. There is a brief hint of the Doctor's regeneration at the end – I've done effects for quite a few 'regenerations' now, and rather than re-using the same sounds, I prefer to evoke the specifics of the narrative. Somehow that comes out differently each time!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's both an epic adventure, and the end of an era...

The Watcher's Fiendishly Festive... Christmas Quiz Answers!

Full marks all round this year, is it? It's time to find out how well you did in tackling last issue's yuletide teasers!

CONNECTIONS

1 They are the only three instances in which a *Doctor Who* story shares not a single cast member with the preceding adventure.

2 They are the only Doctors to have used wheelchairs (in *Spearhead from Space*, *Castrovalva*, *The Two Doctors* and *Last of the Time Lords* respectively).

3 They are the only stories which begin with a narrated voiceover.

4 They are the only *Doctor Who* scriptwriters who are credited with writing two consecutive stories.

5 They are the only *Doctor Who* stories whose opening shot is a piece of stock library footage (*The Monster of Peladon* just about qualifies by reusing a model shot from *The Curse of Peladon*).

FAMOUS LAST WORDS

6 Sandra (*The Lodger*).

7 Bob (*The Time of Angels*).

8 The 'old' Daleks (*Victory of the Daleks*).

9 Alaya (*Cold Blood*).

10 Rosanna (*The Vampires of Venice*).

FAMOUS FIRST WORDS

11 *The Unicorn and the Wasp.*

12 *Victory of the Daleks.*

13 *The Seeds of Doom.*

14 *The Wheel in Space.*

15 *The Time of Angels.*

FAMOUS FIRST WORDS II

16 Sarah Jane Smith (*The Time Warrior*).

17 Rory Williams (*The Eleventh Hour*).

18 Peri Brown (*Planet of Fire*).

19 Ian Chesterton (*An Unearthly Child*).

20 Leela (*The Face of Evil*).

CLASS OF 2010

21 *The Hitch Hiker's Guide to the Galaxy* (in the 1981 TV version, **Stephen Moore**'s Marvin parks cars at Milliway's restaurant, while **Peter Davison** is the Dish of the Day).

22 *Secret Army* (in the 1970s wartime drama, **Terrence Hardiman** plays Major Reinhardt, while **Clifford Rose** is Standartenführer Kessler).

23 *Gormenghast* (in the 2000 adaptation, **Neve McIntosh** played Lady Fuchsia while **Windsor Davies** was Rottcodd, **Zoe Wanamaker** was Clarice Groan, and **June Brown** was Nannie Slagg).

24 *One Foot in the Grave* (in the 1995 episode *Hole in the Sky*, **Annette Crosbie**'s Margaret is bamboozled by a pair of identical twins played by **Christopher Ryan**).

25 *Edge of Darkness* (at the end of the classic 1985 nuclear thriller, **Ian McNeice's** Harcourt narrates a letter to **Zoe Wanamaker**'s Clemmy; earlier in the serial, **Tim McInnerny**'s Terry Shields came to a sticky end).

SOMETHING OLD, SOMETHING NEW

26 (a) *The Masque of Mandragora*; (b) *Black Orchid*; (c) *The Stones of Blood*; (d) *The Android Invasion* and *The Unicorn and the Wasp*; (e) *The Wheel in Space*; (f) *Carnival of Monsters*.

27 (a) *The Masque of Mandragora* and *City of Death*; (b) *The Two Doctors*; (c) *The Mark of the Rani*; (d) *The Time Warrior*.

28 (a) *Boom Town*; (b) *Planet of the Spiders*; (c) *The Daleks*; (d) *The Green Death*; (e) *The Two Doctors*.

29 (a) *100,000 BC*; (b) *The Claws of Axos*; (c) the TV Movie; (d) *Destiny of the Daleks*; (e) *The Trial of a Time Lord*; (f) *Logopolis*; (g) *The Greatest Show in the Galaxy*; (h) *The Masque of Mandragora*.

30 (a) *Planet of the Ood*; (b) *Planet of the Spiders*; (c) *Revenge of the Cybermen*.

AMY'S ANAGRAMS

31 *Pyramids of Mars.*

32 *The Celestial Toymaker.*

33 *Voyage of the Damned.*

34 *Four to Doomsday.*

35 *Army of Ghosts/Doomsday.*

36 *The Keys of Marinus.*

37 *Attack of the Cybermen.*

38 *Mawdryn Undead.*

39 *Rise of the Cybermen/The Age of Steel.*

40 *The Sontaran Stratagem/The Poison Sky.*

QUOTES OF THE YEAR

41 **Richard Franklin** retains that all-important sense of perspective. (**DWM** 426)

42 **Karen Gillan** discusses a key *Doctor Who* talent. (**DWM** 423)

43 **Katy Manning** explains why Jo Grant doesn't look quite the same 40 years on. (**DWM** 427)

44 **Tom Baker** is as disarmingly frank as ever. (**DWM** 425)

45 **Nicholas Briggs** on the perils of voicing the Daleks. He should try being stuck inside one. (**DWM** 426)

46 **Gareth Roberts** explains the commissioning process at BBC Wales. (**DWM** 422)

47 **Alex Kingston** on the delights of playing River Song. (**DWM** 421)

48 Well, everyone apart from **Matthew Waterhouse**, of course. (**DWM** 424)

49 After a busy year, **Matt Smith** stops for a breather. (**DWM** 424)

50 No such respite for showrunner **Steven Moffat**! (**DWM** 418) **DWM**

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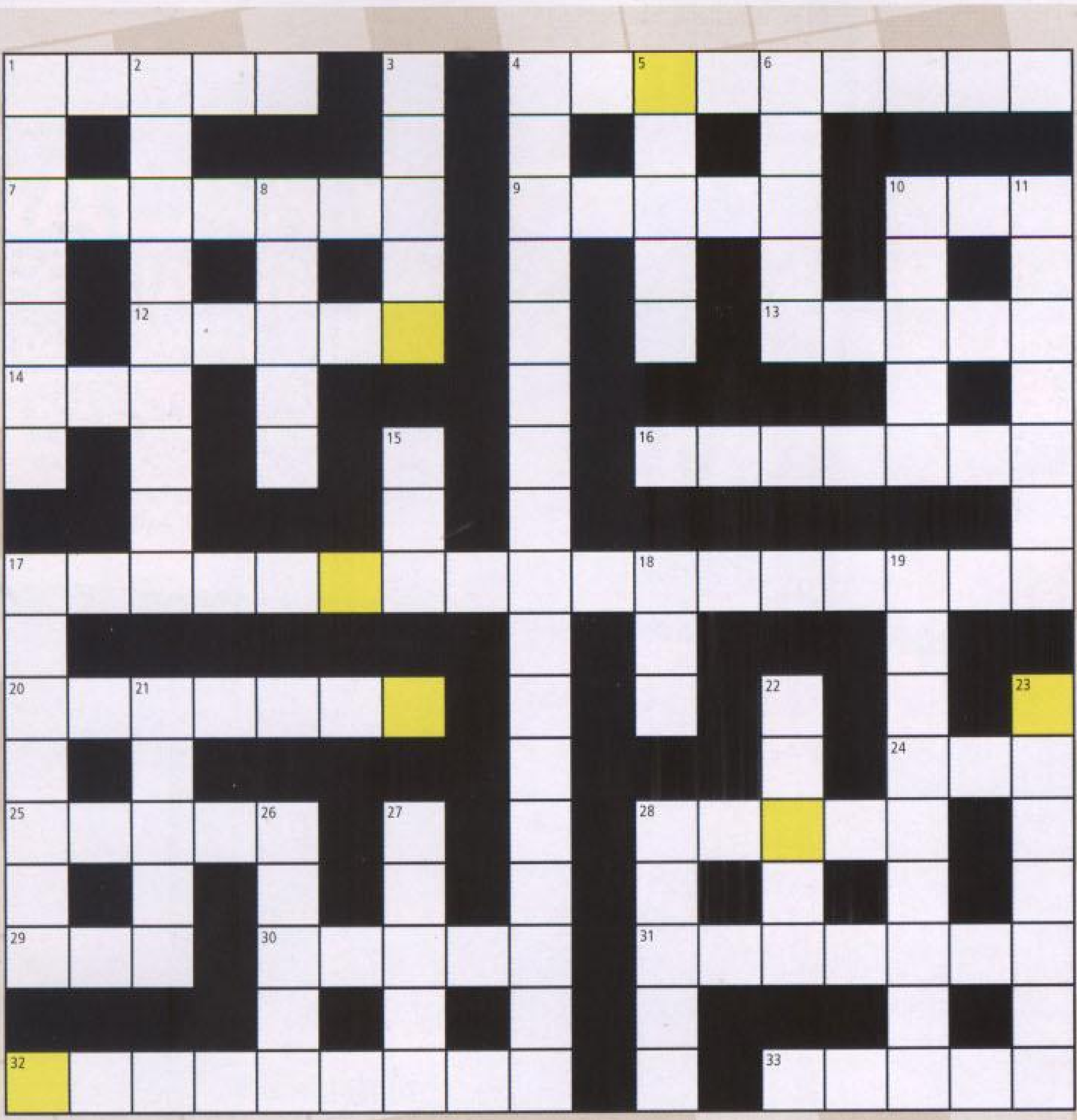
CROSSWORD

Know your Venom Grubs from your Vespiforms? Test your brain with this *Doctor Who* puzzle!



ACROSS

1 One of Traken's consuls (5)
4 A Prison constructed to contain the most feared being in the universe (9)
7 Another name for Earth (7)
9 The leader of the Sevateem (5)
10 Francine Jones or Ambrose Northover, for example (3)
12 A Gallifreyan co-ordinator (5)
13 God worshipped by the people of Sarn (5)
14 One of the Doctor's companions (3)
16 The god of all Daleks! (7)
17 Final package tour organised by Max Capricorn (6,2,3,6)
20 Spider-like race (7)
24 The Daughter of Horg (3)
25 One of the sisterhood of Karn (5)
28 Ghost _____ (5)
29 Pete Tyler or Geoff Noble, for example (3)
30 *The Final _____*: last episode of *The Space Museum* (5)
31 A plumber on board Platform One (7)
32 The Creature in control of Satellite Five (9)
33 Craig _____ - took the Doctor in as a lodger (5)

DOWN

1 Leader of the Mentors (4,3)
2 A pseudonym adopted by Cessair of Diplos (6,3)
3 A pseudonym adopted by the Master (5)
4 Spiridon (6,2,3,6)
5 Information points in the Library (5)
6 An Alzarian who took the Doctor to the Deciders (5)
8 *Ghost _____* (5)
10 Planet rich in the mineral vionesium (5)
11 The son of Morgaine (7)
15 Amy Pond was dressed for this destination in *The Hungry Earth* (3)
17 A creature that was ultimately wiped out by the use of vionesium (7)
18 The heart of the TARDIS changed Blon Fel-Fotch Passameer-Day Slitheen into this (3)
19 (and 21 Down) Where the Doctor believed Davros had perished during the Time War (9,5)
21 See 19 Down
22 The husband of Jo Jones (5)
23 Alien creatures who enslaved the Gonds (7)
26 A Dalek (5)
27 One of the Doctor's companions (5)
28 One of Traken's consuls (5)

ANSWERS NEXT ISSUE

☐☐☐☐☐☐☐

WIN!

...A SUBSCRIPTION TO DOCTOR WHO MAGAZINE

Want to keep up-to-date with the very latest on-set action, exclusive interviews and exhaustive coverage of *Doctor Who*'s 47-year history? Then why not take up the subscription offer on the facing page? Or, for a chance to win a free subscription, complete the **DWM** prize crossword, simply rearrange the letters in the yellow squares to form the surname of a 2010 *Doctor Who* guest star, then:

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AND LEAVE YOUR ANSWER, NAME AND ADDRESS

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This competition closes on 9 February 2011.

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TWO OF A MIND?
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Who's the most influential: TROUGHTON or BAKER?
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SARAH JANE BLASTS BACK AGAIN!
WIN!

JUST FOR FUN! Professor Yana was found on which coast? | Which politician thought he'd been attacked by a ghost? | Which security protocol gets answers from the Host? | Where does the Doctor stand on burnt toast? ANSWERS ON PAGE 82

WIN!

Enter this month's amazing competitions for the chance to win the latest *Doctor Who* books, CDs and DVDs!

THE MUTANTS ON DVD

BBC DVD
DOCTOR WHO
THE MUTANTS
PG
DVD VIDEO
The JON PERTWEE Years 1970-74

The Third Doctor and Jo are sent on a mission to the planet Solos in *The Mutants*, a six-part adventure from 1972 which is unleashed on DVD this month. The two-disc release includes a host of bonus features, and is in the shops from 31 January priced £19.99 – but 2|entertain has kindly given us **FIVE** copies to give away to our readers. Go on, have a go at grabbing one by answering this:

Who does Rick James play in *The Mutants*?

- A Cotton
- B Nylon
- C Mirrorlon

Call **09011 542 221** and leave your details to enter, or post your entry, remembering to put these nasally offensive words at the start of the **DWM** address: "STINKING ROTTEN HOLE!"

THE CRIMES OF THOMAS BREWSTER ON CD

Following his adventures with the Fifth Doctor, time travelling Victorian scamp Thomas Brewster joins the Sixth incarnation of the Time Lord in the latest *Doctor Who* audio drama from Big Finish Productions. *The Crimes of Thomas Brewster* stars Colin Baker as the Doctor and Maggie Stables as his companion Evelyn Smythe, and is released this month as a double CD for £14.99 and as a download for £12.99. Those nice people at Big Finish have given us **FIVE** CDs to give away and you could be popping one of them into your CD drive by identifying the actor who plays the cheeky young time traveller:

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE CRIMES OF THOMAS BREWSTER
FULL CAST AUDIO DRAMA

Who plays Thomas Brewster?

- A John Levene
- B John Pickard
- C Jean-Luc Picard

Phone **09011 542 222** and leave your details to enter, or post your entry putting these words of gentle disapproval at the start of the **DWM** address: WHO'S A NAUGHTY BOY, THEN?

WIPED! DOCTOR WHO'S MISSING EPISODES BOOK

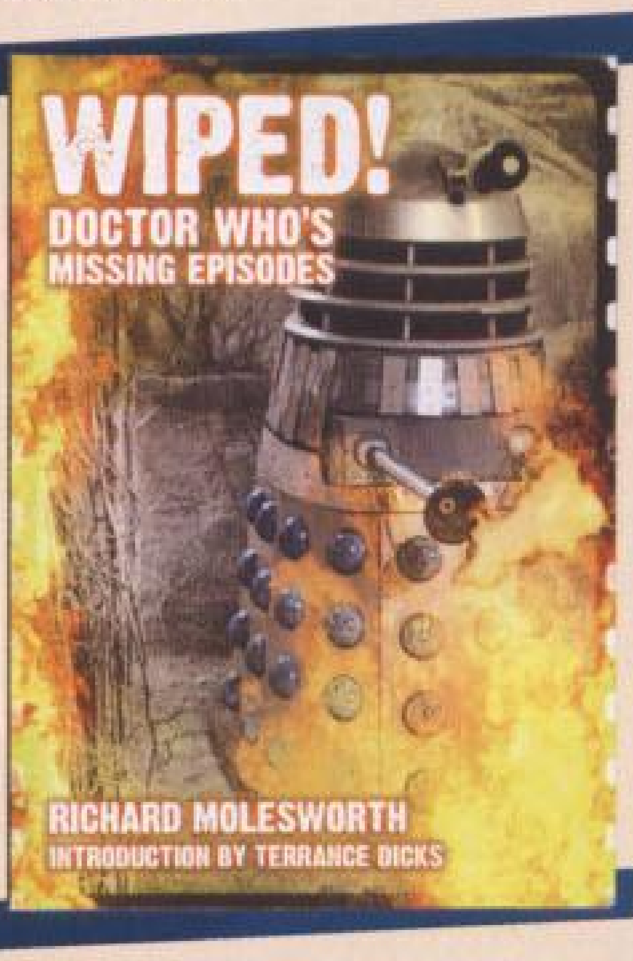
In the 1960s, the BBC screened 253 episodes of *Doctor Who*, but by 1975 the Corporation had wiped the master tapes of every single one of them. Shocking behaviour!

Wiped! Doctor Who's Missing Episodes is a fascinating new book by Richard Molesworth that explores in detail the story behind the episodes' destruction, and how copies of many of them were subsequently discovered and returned to the BBC. *Wiped!* is available now from Telos Publishing priced £15.99, but those folks at Telos have been good enough to offer us **FIVE** copies of the book to give away to our readers. You could be one of those lucky few if you can track down the answer to this question:

Where were film prints of the 1967 adventure *The Tomb of the Cybermen* discovered in the early 1990s?

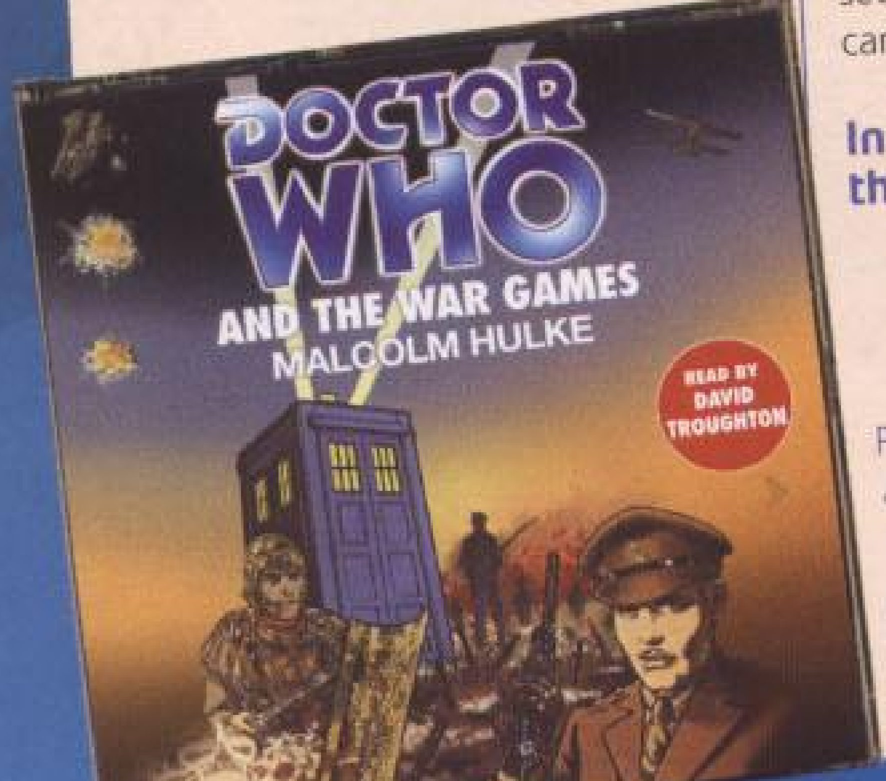
- A In Hong Kong
- B In King Kong
- C Down the back of the sofa, with the TV remote control

Phone **09011 542 223** and leave your details to enter, or post your entry, making sure that you put these chilling words at the start of the **DWM** address: "WITHDRAWN, DEACCESSIONED AND JUNKED!"



THE WAR GAMES TALKING BOOK

AudioGO releases Malcolm Hulke's cracking novelisation of the Second Doctor's final, epic adventure, *The War Games* as a talking book on 3 February. The story is read by none other than David Troughton (son of Patrick!), who appeared in the TV version as Private Moor. The talking book will be released as a four-CD set for £12.99 and as a download for £8.95, and thanks to AudioGO we have **FIVE** CD sets to give to the lucky winners who can answer this cheesy question:



In *The War Games*, who plays the Security Chief?

- A James Bree
- B James Roquefort
- C James Unpasteurisedgoatscheese

Phone **09011 542 224** and leave your details to enter, or post your entry putting this insulting observation at the start of the **DWM** address: "WHAT A STUPID FOOL *YOU* ARE!"

PERI AND THE PISCON PARADOX ON CD

The Doctor sees double in this month's *Companion Chronicles* release from Big Finish, in which the Fifth Doctor and Peri discover some fishy goings-on in Los Angeles! *Peri and the Piscon Paradox* stars Nicola Bryant and a special appearance by Colin Baker. The story is available as a two-CD release for £12.99 and as a download for £10.99, but thanks to Big Finish we have **FIVE** copies to give away. One could be yours if you answer this Peri poser:

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
PERI AND THE PISCON PARADOX
THE COMPANION CHRONICLES

What is 'Peri Brown' short for?

- A Periodic Brown
- B Perpugillium Brown
- C Perpendicular Brown

Phone **09011 542 225** and leave your details to enter, or post your entry putting Peri's proud pronouncement at the start of the **DWM** address: "I CAN SHOUT JUST AS LOUD AS YOU CAN!"

HOW TO ENTER

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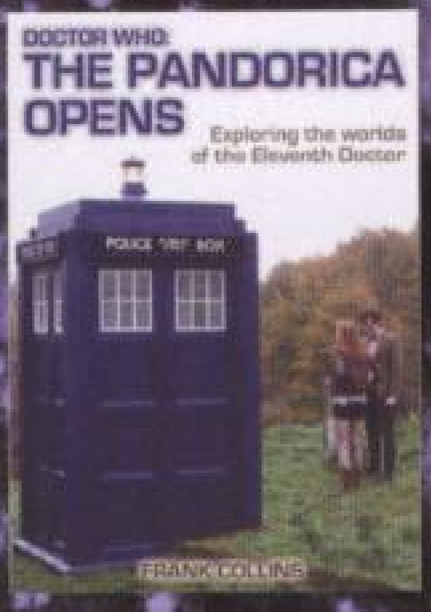
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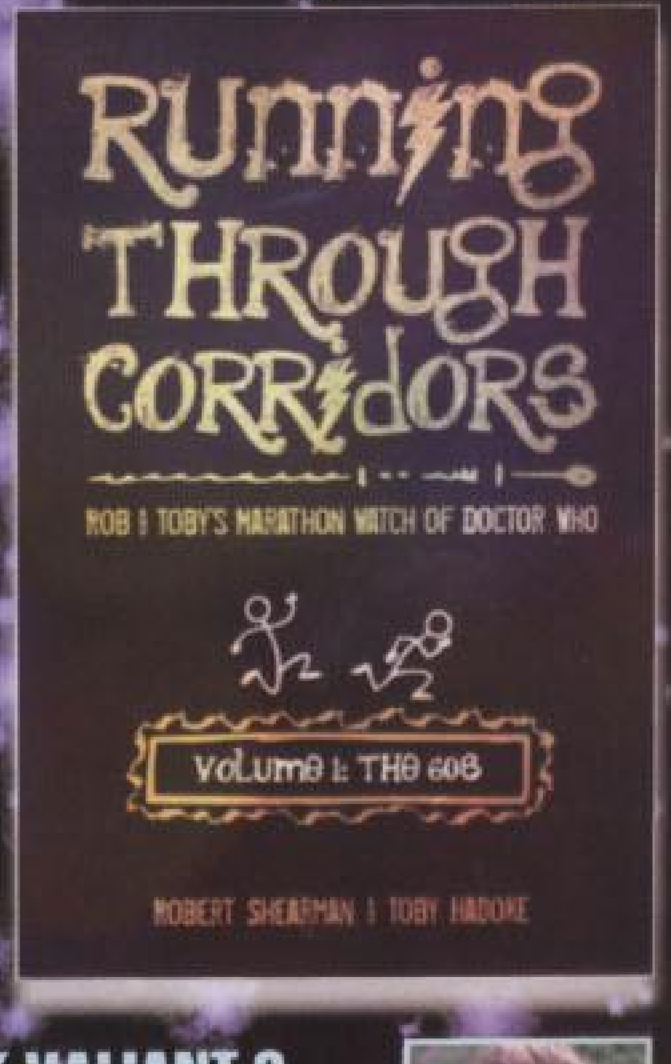
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ROBERT SHEARMAN | TOBY HADOKE

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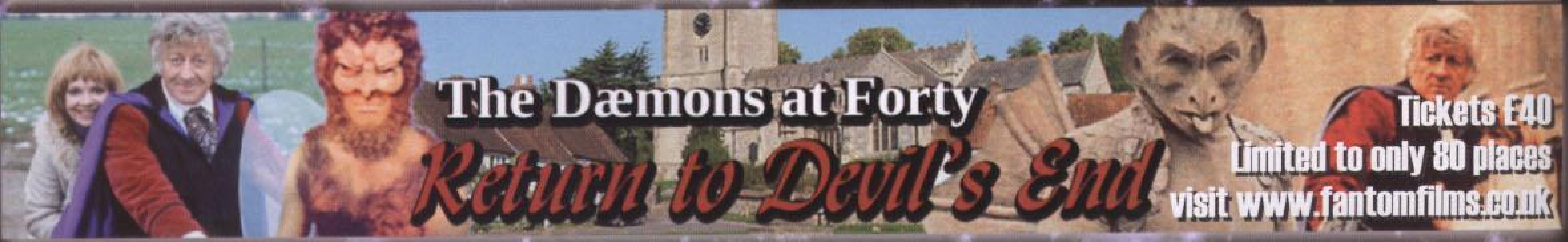

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WOTCHA!

The page that crosses the void beyond the mind.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS ...

#1 THE COMPLETE WORKS OF TERRANCE DICKS

Since the early 1970s, the incomparable *Doctor Who* novelisations of Terrance Dicks have guaranteed silence in the library and enthralled generations of readers. Here we present a typical extract: the opening chapter of *Cybermen of the Daleks*, entitled *Escape to Danger*.

The police box that wasn't a police box at all tumbled through the time/space vortex. Inside its impossibly large control room, a tall, curly-haired figure bumbled cheerfully around the hexagonal centre column. He wore the comfortably loose velvet smoking jacket of an Edwardian cricketer, and a floppy, battered wide-brimmed hat was jammed on top of his unruly mop of deeply lined, young-old pleasant open curiously catlike playful cunning twinkle. The hexagonal inner door opened and a very small, very pretty, very elegant fair-haired dark-haired girl entered. She was the Time Lady Romanadvoratrelundar (Leela-Jane Smith for short), and the man was that mysterious traveller in Time and Space known only as the Doctor.

The Doctor fished a sprightly yellow roadster from his capacious pockets, but offered no explanation except muttering crossly that it was 'dimensionally transcendental'.

'What are you doing, Doctor?' asked Jo as she handed him a cup of hot, sweet army tea. Now in his fourth regeneration, the Doctor was an elfin figure with an elegant line in tasteless velvet fawn blazers with hexagonal red piping. An old-fashioned hatstand stood incongruously on his prematurely white mane of silver hair, and an incredibly long multicoloured sprig of fresh celery perched precariously on the commanding beak of his nose, which gave the old man a haughty, imperious air. Untidy black hair hung in a fringe over his shabby check trousers.

There was a wheezing, groaning sound as the TARDIS materialised, and Victoria followed her Time Lord companion outside. The sight that greeted them was a place of ancient evil.

A figure appeared out of the mists. Tall, elegant and dressed in a high-collared black suit, his arrogantly handsome saturnine features were dominated by a neatly pointed black beard and eyes that burned with a fierce intelligence. The silver giant strode forwards, its squat pepperpot shape bearing down on them. The eyes were small and sunken, the mouth a lipless slit. Susan gave an incredulous gasp of recognition.

'The Master!'

The Doctor stared thoughtfully at his old enemy. Now in his third regeneration, the Doctor was a hexagonal young-old man with wide staring eyes, sporting a flamboyant ruffled frock-coat, a Bohemian sweater, and an open-necked hat. The ensemble was topped off by an antique Ormulu clock looped around his neck. His face was lined and wrinkled, yet somehow it was alert and vital at the same time. Over the years, the Doctor had tinkered with it and souped it up until it was capable of an exhilarating turn of speed. Two handle-like projections took the place of ears, and somehow they seemed both humorous and sad at the same time. Human, or at least humanoid in origin, it twitched in a macabre parody of life, and gave a shattering roar. The complex erupted with the clangour of alarm bells.

His finger tightened on the trigger.

IN A NUTSHELL: The Doctor and Ace were on their way to New Adventures.

SONTARAN TOP TEN

- TEARS OF A CLONE
- BLOODAXE ON THE DANCEFLOOR
- JUMP IN MY KAAGH
- I LOST MY HEART TO A STYRE SHIP TROOPER
- RUBEISH TUESDAY
- LET'S STIKE TOGETHER
- OH WHAT AN ATMOS FEAR
- BEG, STAAL OR BORROW
- ANOTHER BRICK IN THE VARL
- RUTAN AIRPORT

THE SIX FACES OF DELUSION

Five of these facts are 100% true. The remaining one is a complete and utter fabrication. Can you identify the imposter from the Land of Fiction?

Answer revealed at the bottom of the page.

1 Patricia Maynard, who played the satanic Hilda Winters in Tom Baker's debut adventure *Robot*, wrote the lyrics of Dennis Waterman's chart-busting *Minder* feem toon *I Could Be So Good For You*.

2 Raffaella Carra, whose 1977 hit *Do It, Do It Again* featured in *Midnight*, is a huge celebrity in her native Italy, where she presents a top-rated Cilla-style TV show which reunites unsuspecting audience members with long-lost relatives.

3 The cover artwork of *Kill Your Neighbours*, a 1988 single by the little-known underground post-punk outfit Brains of Morbius, featured a photo of a band member wearing a rubbish home-made monster costume based the one seen in the 1976 *Doctor Who* serial.

4 Dalek Operator Nicholas Pegg is the great-nephew of Dave Pegg, bass guitarist with folk-rock giants Fairport Convention. At the tender age of six, young Nick was invited on stage to play tambourine with the group during an encore at the Cropredy Festival.

5 Peter Straker, who plays the Movellan Commander Sharrel in *Destiny of the Daleks*, features prominently in the video of Freddie Mercury's 1987 hit *The Great Pretender*, dolled up in full drag and sporting a succession of outrageous wigs.

6 Following the transmission of *Human Nature*/*The Family of Blood*, writer Paul Cornell received a letter of praise from the legendary singer-songwriter Kate Bush, who had taken to watching *Doctor Who* with her young son Bertie.

DIALOGUE SPOT

FROM "DOCTOR WHO AND THE SILURIANS" - EPISODE ONE.

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            DOCTOR
He's just frightened,
that's all.
              LIZ
What's made him like
this?
            DOCTOR
Some kind of fear.
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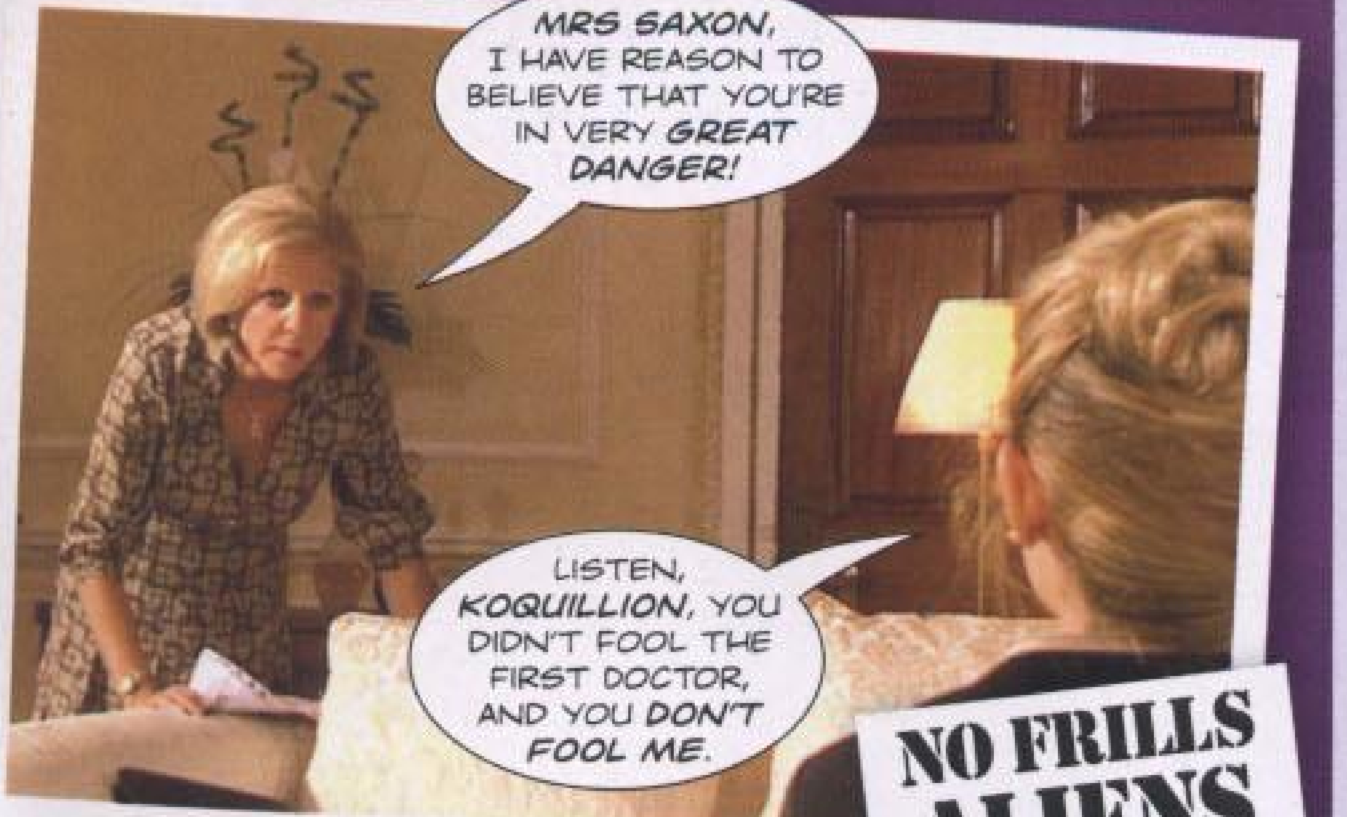
MRS SAXON, I HAVE REASON TO BELIEVE THAT YOU'RE IN VERY GREAT DANGER!
LISTEN, KOQUILLION, YOU DIDN'T FOOL THE FIRST DOCTOR, AND YOU DON'T FOOL ME.

NO FRILLS ALIENS

SUPPORTING ARTIST *of the month*

As the villainous Soldeed fires up his dreams of conquest with a rabble-rousing speech to the fearsome Skonnan generals in Part Three of *The Horns of Nimon*, keep your eye on the second chap from the left in the front row. He's just back from a fact-finding mission to San Francisco, and his air-punching whoop of 'Skonnos!' at precisely 11:39 is the second campest thing ever in *Doctor Who*, surpassed only by his reverential delivery of a parting 'Skonnos' a few seconds later as, inelegantly shoved out of the way by one of his fellow extras, he steps forward and wallops Soldeed's hand in the name of the second Skonnan Empire. Magnificent.

ANSWERS: page74 – It's Pigbin Josh on the Space-Time Visualiser; page 79 – Just for Fun! The Silver Devastation, Sir Reginald Styles, protocol 1, he hates it; above – The Six Faces of Delusion The great big fib is number 4. The two Peggs are unrelated. The other five facts are absolutely true.

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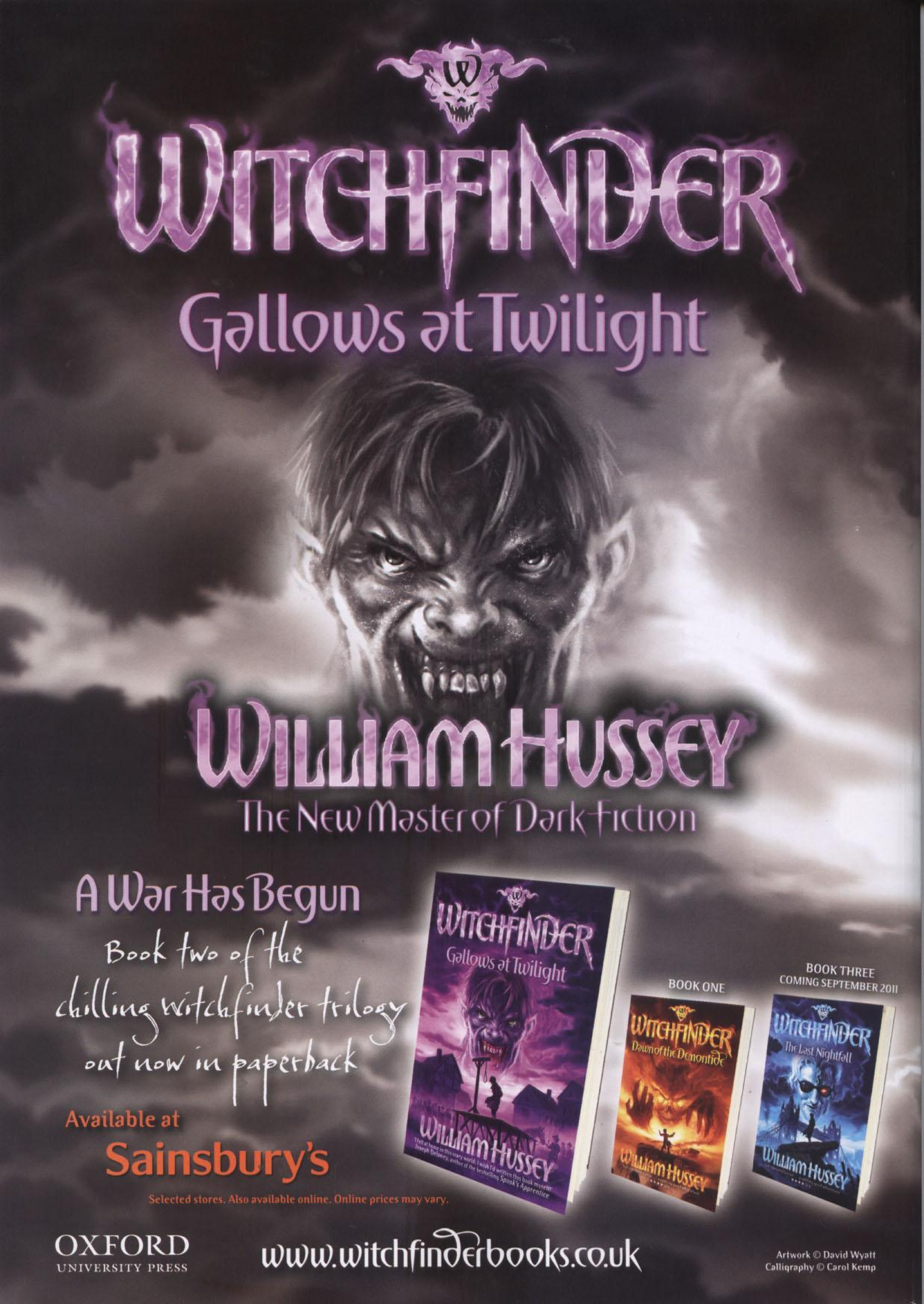

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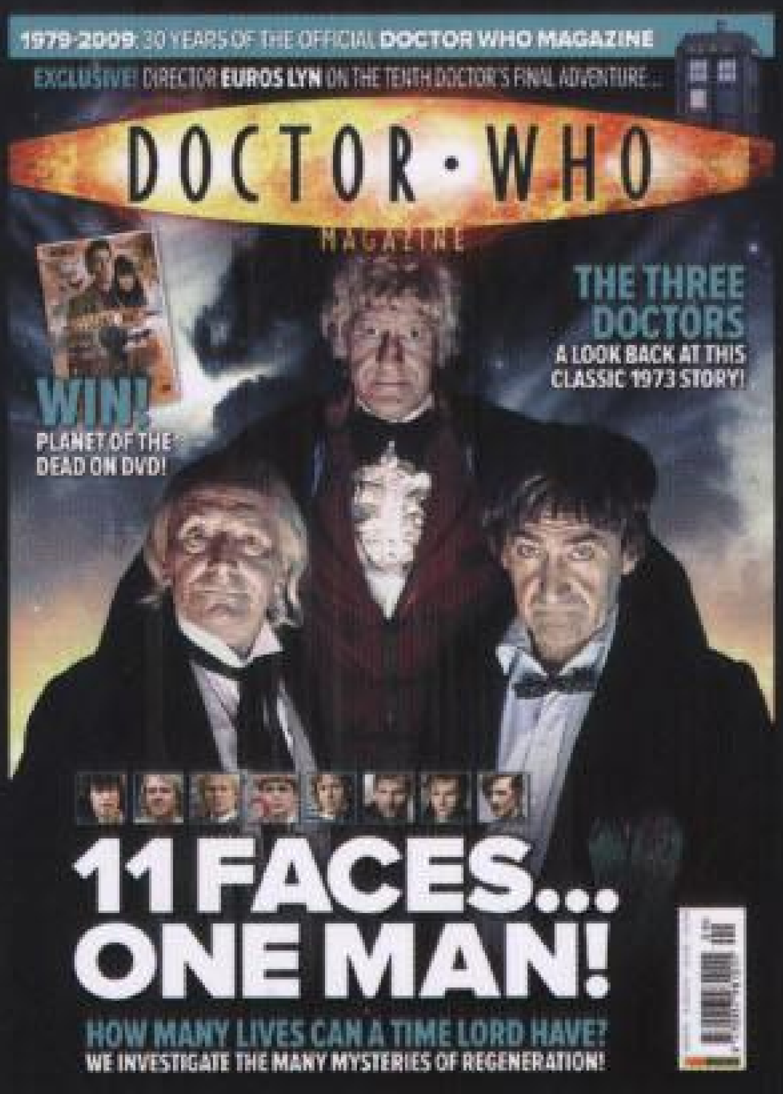
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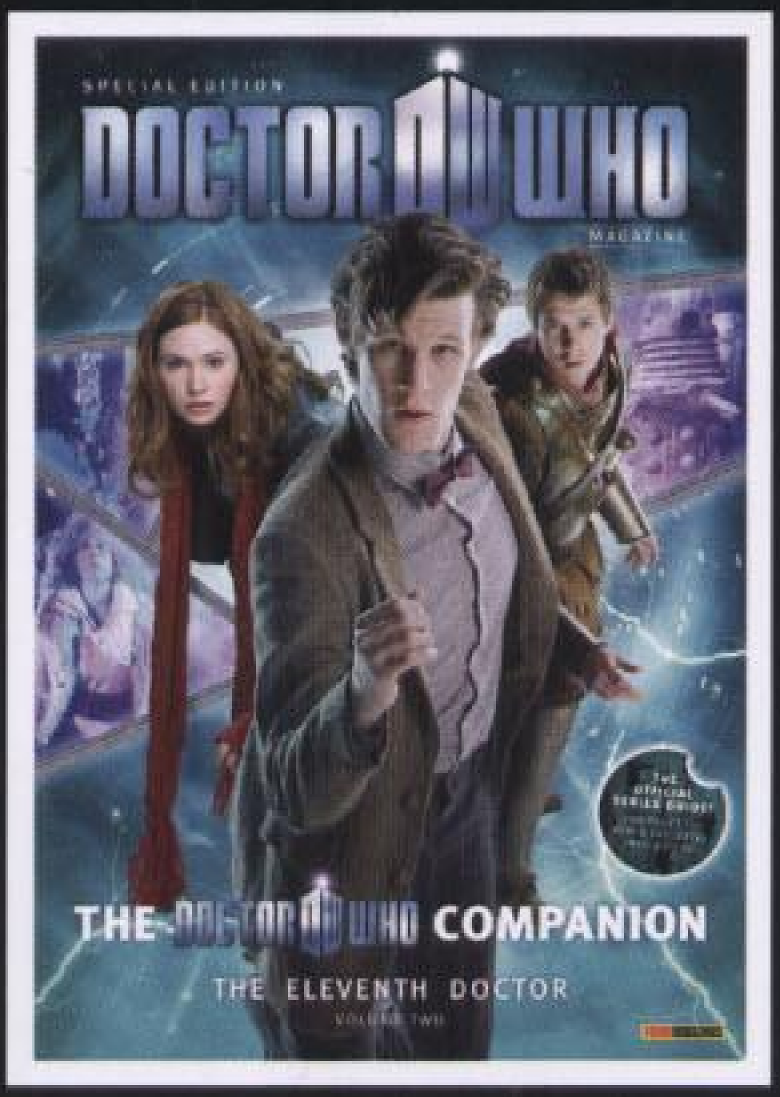
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